

# MUSICAL AMERICA



Bruno photo

MURIEL KERR

MAY,  
1947

# MARY LEDGERWOOD

★  
New York  
Town Hall  
Recital  
March 9, 1947  
★



★  
Outstanding  
Contralto  
Acclaimed  
by Critics  
★

THE NEW YORK TIMES, MONDAY, MARCH 10, 1947.

NEW YORK HERALD TRIBUNE  
MARCH 10, 1947

## Mary Ledgerwood

Contralto Assisted by Violinist  
and Cellist at Town Hall

By Arthur V. Berger

A debut song recital that was entirely free from the customary tentativeness and immaturity that characterize such events took place yesterday afternoon in Town Hall. Mary Ledgerwood, a newcomer to the concert field, is a contralto with considerable experience as a church singer, and she has obviously made good use of this experience for the purpose of acquiring the poise and confidence indispensable in a recital hall. But much more important, Miss Ledgerwood has a voice of considerable beauty and resonance, and her methods of production are highly intelligent and well co-ordinated.

It was a tonic for the spirit yesterday afternoon to hear sounds of such pure tonal content and such excellent diction. Miss Ledgerwood showed an excellent grasp of three languages and she never sacrificed a syllable to expediences of production.

Address Inquiries:  
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## MARY LEDGERWOOD HEARD IN RECITAL

Contralto Shows Fine Sense of  
Melodic Outline in Debut  
Program of Songs Here

By NOEL STRAUS

Mary Ledgerwood, contralto of this city, was heard in her first New York recital yesterday afternoon at Town Hall. A vocalist of experience, Miss Ledgerwood was always the intelligent artist, positive in her intentions, and sure of her effects. Her approach had dignity and an appealing simplicity, and she sang with taste and style.

The voice, which possessed individuality of timbre, was pleasing in quality, freely emitted, and ample in volume. Dark and rich in the lower part of the scale, the tones acquired brightness and a more so-

prano-like texture in the rest of the range.

Among the most distinguished of the offerings, vocally as well as interpretively, were the two arias of Handel, which opened the program. The first of them, "Sommil Dei" from "Radamisto" was nobly delivered, and evinced a fine sense of melodic outline that proved characteristic of all of the afternoon's contributions. As for the other Handel excerpt, "Cangio d'aspetto" from "Admeto," it was sung with decided charm, and boasted both flexibility and rhythmic allure in its rapidly moving, florid measures.

Capably assisted by Harry Zarief, violinist; Avron Twerdowsky, cellist, and Frederick Kitzinger, the able piano accompanist of the recital, Miss Ledgerwood presented four of Beethoven's "Scotch Songs," which she sang in real folk style, with admirable purity of tone, as well as the polished diction and secure intonation that distinguished other offerings. Old English airs, and songs by Schuman, Maganini and Giannini completed the program.

### Program

MARY LEDGERWOOD, contralto, recital yesterday afternoon in Town Hall. Accompanist: Frederick Kitzinger, assisted by Harry Zarief, violinist, and Avron Twerdowsky, cellist. The program:  
Polixena's aria ("Radamisto"): Alciste's aria ("Admeto"): Handel  
Wachet auf... Tunder (arr. Kitzinger)  
Wehmuth, Aufenhalt! Die Krache; Aufloesung Schubert  
Die Einsame... Pfitzner  
Reim: Seidenschuh ueber Leisten von Gold... Erich Wolff  
Heimkehr: Cacelle... Richard Strauss  
Four Scottish Songs (with piano, violin and cello): Beethoven  
Orpheus With His Lute... William Schuman  
Down by the Riverside... arr. Richard Manning  
Rolling by the Dew... arr. Vaughan Williams  
Bright Star... Quinto Maganini  
Sing to My Heart a Song... Vittorio Giannini

THE NEW YORK SUN  
MONDAY, MARCH 10, 1947.

## Mary Ledgerwood Sings in Town Hall

Although Mary Ledgerwood has sung in oratorio and is not unfamiliar to New York music lovers, her concert yesterday afternoon was the first she has given in Town Hall. Assisted by Fritz Kitzinger at the piano, she opened the recital with music by Handel, Tunder and Schubert, and immediately showed herself to be a singer of superior intelligence and vocal endowments.

She has a contralto voice of large size, smoothly produced. A mistress of long legato phrases, she handles her voice like a string instrument capable of much color variation. Scarcely any wavering or deviation from pitch were noticed, even in the upper or lower register, both of which were exceptionally secure. Another noticeable attribute was diction of notable clarity. Not a word was slurred, while songs in English had a printed-page clarity.

Or:  
MARY LEDGERWOOD  
56 Seventh Ave., N. Y. 11, N. Y.



# MUSICAL AMERICA

## Music Editors Choose Radio Winners

FOR the fourth consecutive year, music editors and critics of the daily newspapers in the United States and Canada have chosen their favorites in MUSICAL AMERICA's Annual Poll of Music on the Air, and the results are to be seen in the adjoining tabulation. This unique poll is conducted exclusively for music and the men and women who write about music from coast-to-coast have contributed their opinions to choose winners among serious musical programs, organizations, ensembles and individuals in 20 classifications (22 when we count the three varieties of instrumentalists voted upon). This year 600 writers who are authorities in their field were polled.

Once again a production by Arturo Toscanini and the NBC Symphony wins as the outstanding music event of the year. There was, in fact, close balloting between two such events, but the Berlioz Romeo and Juliet eventually won over the conductor's performances of La Traviata.

### Special Award to Network

A new award this year is to the network which through the year has in the voters' opinion consistently served best the cause of serious music. The National Broadcasting Company was chosen for this honor. Not only does this company present the NBC Symphony and Mr. Toscanini, the Telephone Hour, which, as well as Mr. Toscanini, has four times been a winner in MUSICAL AMERICA's poll, and many other fine musical programs, but this year its series, Orchestras of the Nation, won for it the Peabody Award, which was previously reported in these columns.

Two other winners have consistently swept the polls each year. They are Marian Anderson, chosen as the outstanding Woman Singer Occasionally Heard (the contralto appears frequently on the Telephone Hour) and Milton Cross, Announcer-Commentator, who is chiefly noted for his Metropolitan Opera broadcasts, as well as other top-ranking programs on the American Broadcasting Company's network.

As in two previous years, the Metropolitan itself was singled out for a separate award, as it was realized that there is no operatic competition on the air waves. This time, Tristan

(Continued on page 4)

## Results in Musical America's Fourth Annual Poll

### Special Award

(For serving most faithfully the cause of serious music during the year)

#### National Broadcasting Company

### Outstanding Musical Event of the Year

Radio Production of Berlioz's Romeo and Juliet, conducted by Toscanini (NBC)

### Outstanding Metropolitan Opera Broadcast (ABC)

1. Tristan and Isolde
2. Boris Godunoff
3. Romeo and Juliet

### Symphony Orchestra

1. Boston Symphony (ABC)
2. NBC Symphony (NBC)
3. New York Philharmonic-Symphony (CBS)

### Symphony Conductor (Regular)

1. Arturo Toscanini (NBC)
2. Serge Koussevitzky (ABC)
3. Eugene Ormandy (CBS)

### Symphony Conductor (Guest)

1. Bruno Walter
2. Dimitri Mitropoulos
3. Charles Muench

### Concert & Program Conductor

1. Donald Voorhees (NBC)
2. Meredith Willson (CBS)
3. Paul Lavalie (NBC)

### Orchestra with Featured Soloists

1. Telephone Hour (NBC)
2. Invitation to Music (CBS)
3. Voice of Firestone (NBC)

### Concert Orchestra

1. Longines Symphonette (WOR & local)
2. Columbia Concert Orchestra (CBS)
3. Music You Know (CBS)

### Musical Variety

1. Album of Familiar Music (NBC)
2. Manhattan Merry-go-round (NBC)
3. American Melody Hour (CBS)

### Woman Singer (Regular)

1. Eleanor Steber
2. Licia Albanese
3. Risé Stevens

### Woman Singer (Occasional)

1. Marian Anderson
2. Lily Pons

3. Maggie Teyte } tie
- Helen Traubel }

### Man Singer (Regular)

1. James Melton
2. Robert Merrill (NBC)
3. Thomas L. Thomas (NBC)

### Man Singer (Occasional)

1. Ezio Pinza
2. Jan Peerce
3. Ferruccio Tagliavini

### Instrumental Ensembles

1. NBC String Quartet (NBC)
2. First Piano Quartet (NBC)
3. Fine Arts Quartet (ABC)

### Vocal Ensembles

1. Collegiate Chorale
2. Salt Lake City Tabernacle Choir (CBS)
3. Westminster Choir

### Instrumentalist

#### Pianist:

1. Artur Schnabel
2. Robert Casadesu
3. Vladimir Horowitz

#### Violinist:

1. Jascha Heifetz
2. Joseph Szigeti
3. Fritz Kreisler

#### Organist:

1. E. Power Biggs
2. Alexander Schreiner
3. Richard Liebert

### Of Educational Character

1. Gateways to Music (CBS)
2. Juilliard School of Music Series (CBS)
3. Story of Music (NBC)

### Announcer, Commentator

1. Milton Cross (ABC)
2. Ben Grauer (NBC)
3. Harl McDonald (CBS)



### NEW OFFICERS FOR MUSIC CLUBS

Front row, from the left: Mrs. Fredrik Marin, treasurer; Mrs. Ada Holding Miller, executive vice-president; Mrs. Royden J. Keith, president; Mrs. C. Arthur Bullock, recording secretary. Back row: Mrs. R. A. Herbruck, Mrs. A. A. Coult, Mrs. Ronald A. Dougan, Mrs. Ralph A. Comstock, regional vice-presidents; Mrs. Edwin C. Thompson, historian



OPENING THE HARVARD SYMPOSIUM ON MUSIC CRITICISM (Left to right) Arthur T. Merritt, professor of music at Harvard University; Dean Paul H. Buck, provost of the university; Archibald T. Davison, professor of music; E. M. Forster, English novelist and critic, and Serge Koussevitzky, conductor of the Boston Symphony. (Story on page 9)



# Music Editors Choose Winners

(Continued from page 3)

and Isolde was chosen as the outstanding single broadcast, with Boris Godunoff, and Romeo and Juliet running close behind. Heard in the Tristan broadcast on Nov. 30 were Helen Traubel, Set Svanholm, Margaret Harshaw, Joel Berglund and Deszo Ernster, with Fritz Busch conducting.

Other statistics which may prove interesting concern the two-and-three-time winners. For the third time E. Power Biggs leads the organ classification, for his broadcasts over the Columbia Broadcasting System. Donald Voorhees, conductor of the Telephone Hour, won

★ *Symphony Conductor Regular*



Arturo Toscanini



Bruno Walter

★ *Symphony Conductor Guest*

★ *Program Conductor*



Donald Voorhees



Eleanor Steber

★ *Woman Singer Regular*

★ *Woman Singer Occasional*



Marian Anderson

for the second time as Concert and Program Conductor, as did the Variety Program, Album of Familiar Music (Gustave Haenschen, Donald Dame, Jean Dickenson, Margaret Daum, Evelyn MacGregor and others over NBC).

Jascha Heifetz was again the leading violinist.

The most startling change in the lineup is the displacement of the three-time winner, the New York Philharmonic-Symphony, by the Boston Symphony, which, two years

ago, tied for first place, was in second place last year and this year comes to the top. Its broadcasts over ABC under Serge Koussevitzky came to the fore this year, although Dr. Koussevitzky remains, Toscanini in the voters' affections, as before, in second place to Arturo

New names this year include Eleanor Steber as Woman Singer Regularly Heard (The Firestone Hour, NBC) who advanced to first place from last year's second, while Licia Albanese took second place and Risë Stevens appeared newly in this classification in third. James Melton moved from second to lead as Man Singer Regularly Heard (Harvest of Stars, NBC). Bruno Walter, who earlier won first place as Operatic Conductor, was second last year as Guest Symphony Conductor and came to first place in this poll. Artur Rubinstein, third last year, advanced to first as outstanding pianist.

Because of two new classifications, there are additional programs to be listed. In the Concert Orchestra division, the Longines Symphonette, Mishel Piastro, conductor (WOR and local) was a winner, as it had before placed in another cate-

★ *Musical Variety*



ALBUM OF FAMILIAR MUSIC, Jean Dickenson, Donald Dame, Margaret Daum, Evelyn MacGregor, Gustave Haenschen

★ *Vocal Ensemble*



Ruth Orkin

COLLEGIATE CHORALE, Robert Shaw conducting

★ *Symphony Orchestra*



Richard Tucker

THE BOSTON SYMPHONY, Serge Koussevitzky conducting

★ *Of Educational Character*



GATEWAYS TO MUSIC, Columbia's School of the Air musical section. Members of the CBS Concert Orchestra at a rehearsal with Mauri, a member of Wasantha Singh's Indian instrumental group



# In Fourth Annual Radio Poll

## Man Singer Regular



James Melton



Ezio Pinza

## Man Singer Occasional

## ★ Violinist



Jascha Heifetz

## ★ Pianist



Artur Rubinstein



E. Power Biggs

## ★ Organist

## ★ Announcer, Commentator



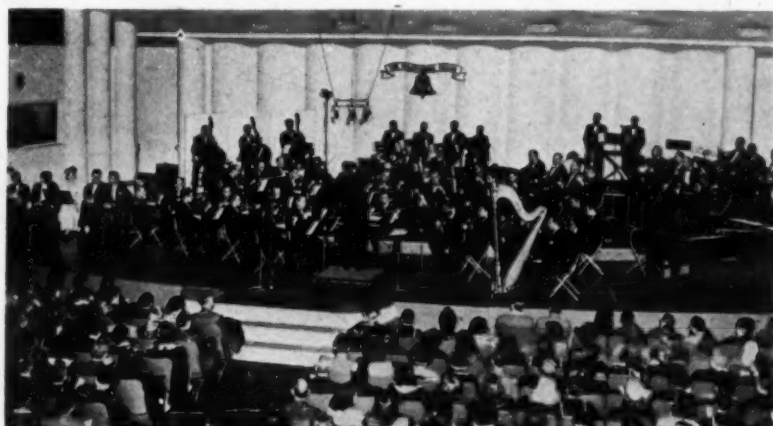
Milton Cross

gory. Two new ensembles appeared in second and third places: the Columbia Concert Orchestra and Music You Know, both on CBS, and both led by Alfredo Antonini. Also new is the Instrumental Ensemble bracket, in which the NBC String Quartet and the Fine Arts Quartet (ABC) appear for the first time, and the First Piano Quartet (NBC) moves from last year's third place as Small Ensemble into second place here. Another group-

ing is the Vocal Ensembles, where all three names initially appear: the Collegiate Chorale conducted by Robert Shaw, the Salt Lake City Tabernacle Choir (CBS) and the Westminster Choir.

In the Educational listing, Columbia's Gateways to Music came to first place from last year's second, while NBC's Story of Music took third and was replaced in second by the Juilliard School of Music's CBS series.

## ★ Orchestra with Featured Soloists



THE TELEPHONE HOUR, Donald Voorhees conducting

Glancing at some of the second and third place changes and newcomers, we find Eugene Ormandy, conductor of the Philadelphia Orchestra, as the third symphony conductor; Dimitri Mitropoulos in second place instead of third as guest conductor, with Charles Münch new to the list; Meredith Willson and Paul Lavalle entering the classification of Concert and Program Conductor; Columbia's Invitation to Music and NBC's Voice of Firestone appearing for the first time in the Orchestras with Featured Soloists; Manhattan Merry-go-round (NBC) and American Melody Hour (CBS) entering the Musical Variety column; Lily Pons placing as a new second in the Women Singers Occasionally Heard while Helen Traubel and Maggie Teyte, both named last year, tie for third.

The Men Singers classes are all new: in second and third places respectively for those regularly heard we find Robert Merrill and Thomas L. Thomas; among those occasionally heard are Ezio Pinza, who won in other years, Jan Peerce, who won in another category last year, and Ferruccio Tagliavini, a true freshman.

Other shifts in position include the pianists: Robert Casadesu placing second instead of first; and Vladimir Horowitz entering the list. Fritz Kreisler went from second to third, while Joseph Szigeti took second among violinists. Alexander Schreiner remained in second place among organists, and Richard Liebert came new to third place. Ben Grauer advanced from third to second among announcers, and Harl McDonald of the Philadelphia Orchestra is a newcomer in third.

The questions asked the balloters were concerned entirely with the scripts for musical programs and are discussed under the topic "Words with Music" on page 8.

Also on page 8 will be found the ballot for MUSICAL AMERICA's readers to fill in. The Readers' Poll

## ★ Concert Orchestra



THE LONGINES SYMPHONETTE, Mishel Piastro, conductor



has become of equal significance with the Editors' Poll, and readers are expressing their opinions in increasing numbers and frankness. Once again they are invited to send in their ballots, and also to answer the questions and make comments on the "Words with Music" idea, as the editors and critics have done. The results will be published in July.

## Instrumental Ensemble

One NBC Quartet: Max Hollander, first violin; Louis Grallier, second violin; Nathan Gordon, viola; Naoum Benditzky, cello



Inset, the alternating NBC String Quartet: Benar Heifetz, cello; Carleton Cooley, viola; Bernard Robbins, second violin; Daniel Guillet, first violin

# FEDERATION HOLDS FIRST BIENNIAL SINCE WAR



Photos by Snuffy McGill

Mrs. Royden J. Keith (left) takes over the presidential gavel from Mrs. Guy Patterson Gannett

delegates, 1,000 or so delegates or visitors, about 1,500 amateurs and semi-professionals (members of 28 federated choruses and instrumental groups), 21 professional artists, a number of student and junior soloists and professional artists, a number of student and junior soloists and 20 speakers. Only one speaker and one chorus did not appear. The Book-Cadillac and the Statler ballrooms, headquarters of the convention, and Music Hall were crowded at each session. It was, as in other years, too heavily packed a calendar, so that enjoyment was sometimes dulled by being stretched out over too long a session, with another looming and no time between. But doubtless the hundreds of visitors who had traveled for miles—the aggregate of mileage covered was unusually high—took many musical and ideological inspirations home with them.

Highlights of the week were the long-awaited premiere of John Powell's Symphony, commissioned 15 years ago and given on Wednesday; hearing the two latest Young Artist Winners in addition to a dozen former ones; an eloquent speech by Howard Hanson at the banquet and the afternoon program on United Nations Day. The convention was saddened by the sudden death of John Gregg Paine, who collapsed just after his speech on American Music Day and who passed away that evening. The ASCAP official had been a familiar and well-liked personage at this and many other meetings.

Aside from the selection of new officers to replace the panel retained through the six war years, the most important business of the convention was the revision of the bylaws to raise dues in the light of higher costs of living, to increase the number of board members to 60; create the office of executive vice-president (Mrs. Miller) and to add one to the regional vice-presidents. These now number four: Mrs. R. A. Herbruck, Dayton (North-eastern); Mrs. A. A. Coult, Nashville (Southeastern); Mrs. Ronald A. Dougan, Beloit, Wis. (Central); Mrs. Ralph A. Comstock, Pocahontas, Ida. (Western). Mrs. C. Arthur Bullock of Canton, Pa., succeeds Mrs. H. Carroll Day of Albert Lea, Minn., as recording secretary and Mrs. Fredrik Marin of East Lansing follows Mrs. Coult as treasurer. Mrs. Edwin C. Thompson of Madison remains as historian, and a corresponding secretary will be appointed to succeed Louise H. Armstrong of Portland, Me. Mrs. Keith presided over the bylaws session on Monday afternoon. Election results were announced Saturday afternoon after a meeting of the new board. The convention city for 1949 was not decided.

It was voted to return the Young

DETROIT

THE responsibilities for leadership of the National Federation of Music Clubs were handed over by Mrs. Guy Patterson Gannett after six years to Mrs. Royden J. Keith of Chicago, as the Federation closed its 24th Biennial, the first since the war, on April 27. The crowded week, redolent with historical atmosphere not only because of the resumption of national meetings but also because this marked the 50th anniversary for the organization, brought ample opportunity to know the new executive as well as the executive vice-president (a newly created office), Mrs. Ada Holding Miller of Providence, who was program chairman for the Biennial.

The largest Biennial in 50 years brought to Detroit about 600 voting delegates, about 1,500 amateurs and semi-professionals (members of 28 federated choruses and instrumental groups), 21 professional artists, a number of student and junior soloists and professional artists, a number of student and junior soloists and 20 speakers. Only one speaker and one chorus did not appear. The Book-Cadillac and the Statler ballrooms, headquarters of the convention, and Music Hall were crowded at each session. It was, as in other years, too heavily packed a calendar, so that enjoyment was sometimes dulled by being stretched out over too long a session, with another looming and no time between. But doubtless the hundreds of visitors who had traveled for miles—the aggregate of mileage covered was unusually high—took many musical and ideological inspirations home with them.

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## Symphony on Folk Themes

Commissioned in the Spring of 1932, John Powell's Symphony in A represents a monumental amount of work, as was evident when it had its premiere on Wednesday night with Karl Krueger conducting the Detroit Symphony in Music Hall. The composer has done exhaustive research into American folk material, which makes

**Largest meeting ever recorded by nation's music clubs draws delegates to crowded week—Mrs. Keith elected to succeed Mrs. Gannett**

By QUAINANCE EATON

up its entire contents, and it is folk material unfamiliar to any but the specialist. He declares the work "not a folksong rhapsody, but an organic structure" and places no emphasis on harmony, but rather on counterpoint. Some tunes are 300 years old. The four movements each express a usage of a certain type of tune: the allegro, Country Dance; the allegretto, Folksong; the adagio, Ballad, and the grave; presto non tanto, Ritual Dance. Var-

dozen Young Artist Winners to appear, singing two groups Sunday evening at the Metropolitan Methodist Church, when a massed chorus also appeared under the baton of Dr. John Warren Erb, with Dudleigh Bernor as organist. Miss Lipton's warm, rich



Ruth Ferry (right), chairman of Young Artists Contests, with this year's winners, Joan Brainerd, soprano, and William Masselos, pianist

ious modes have been employed throughout.

Because of its great length (50 minutes) and the prevailing modal color, the perhaps too-great conscientiousness about the use of as much material as possible and the lack of strong rhythmic contrasts, there is an unavoidable and unfortunate tendency towards monotony which makes itself felt shortly after the beginning of the second movement. The elaborate structure cannot be entirely grasped at a first—or a second—hearing (the work was broadcast Saturday by NBC on the Orchestras of a Nation series) and the multitude of detail leaves the listener always with one ear cocked towards what he has just heard and one tuned forward. This is doubly unfortunate because of the composer's gifts as a colorist and orchestrator. There are some lovely textures, like an old and yet vivid tapestry, and many moments to cherish. If the work could be edited by someone who would feel more an editor than a surgeon, it might find its proper place on American programs. The composer and his wife were present Wednesday night to receive the ovation and the affectionate acclaim of a devoted audience. Mr. Krueger also led Dohnanyi's Suite.

Martha Lipton, contralto of the Metropolitan was the first of the



John Powell, whose new symphony was heard, and Mrs. Frank W. Coolidge, local program chairman

tones in works by Schubert, Handel and Bizet were especially appreciated.

Joan Brainerd, soprano of Hamden, Conn., and William Masselos, pianist of New York, the two new winners, were next heard, at the formal opening Monday night. First came the customary greetings from the Gov-



Samuel Sorin



Eula Beal



Ida Krehm



Nan Merriman



Eunice Podis



Jacques Abram



Louise Lackland



Martha Lipton

FORMER YOUNG ARTIST WINNERS





Four past national presidents: Mrs. Julia Fuqua Ober, Mrs. John A. Jardine, Mrs. Ruth Ottaway Sokoloff and Mrs. John F. Lyons



Louise Armstrong, retiring corresponding secretary, Mrs. A. A. Coult, retiring treasurer, and Mrs. Paul J. Weaver, managing editor of Music Clubs Magazine



Photos by Snuffy McGill

Outgoing officers: sitting, Mrs. H. Carroll Day, recording secretary, Mrs. Gannett and Mrs. Coult. Standing, Mrs. Frank A. Johnson, western vice-president; Mrs. Edwin C. Thompson, historian; Mrs. R. A. Herbruck, eastern vice-president

## MUSIC CLUBS HOLD 24TH BIENNIAL

ernor, Kim Sigler, Mrs. O. P. Hutchinson, vice-president of the Michigan Federation representing the indisposed president, Mrs. Allen B. Crow, and Mrs. Frank W. Coolidge, local convention chairman, and responses by Mrs. Gannett and four past national presidents, Mrs. John F. Lyons, Mrs. Ruth Haller Ottaway Sokoloff, Mrs. John Alexander Jardine and Mrs. Julia Fuqua Ober. Then a seemingly interminable program by the Wayne University Concert Band under Graham T. Overgard carried the evening too far and by the time Ruth M. Ferry, audition chairman, was able to introduce the youngsters, they were obviously nervous and tired. However, both showed distinctive reasons for their choice by the judges in New York.

### New Winners Please

Miss Brainerd revealed a light lyric voice of considerable delicacy and flexibility and a personal charm of great magnitude. She sang Tu lo sai by Torelli, Mozart's Alleluia, Charpentier's Depuis le Jour (too mature a work for her youth), Schumann's Widmung and the ubiquitous Miranda by Hageman with Samuel Barber's Daisy as an encore. Mr. Masselos played a Brahms Rhapsody and several Chopin pieces with abundant technique, a fiery temperament and a tone both massive and delicate as requirements demanded. Margaret Mannebach, a local pianist, accompanied Miss Brainerd as she did several subsequent performers.

Samuel Sorin, pianist (1939), impressed the Tuesday afternoon audience in Cass Technical High School with his special sympathy for the whimsical excerpt from the Mikrokosmos by Bartok, and Griffes Fountain of the Acqua Paola, as well as his big technique in works by Brahms, Bach-Busoni and Strauss-Taussig. Louise

Lackland, contralto (1941), was the banquet soloist, and revealed a voice of lovely quality, marred by bad focusing and an occasional tremolo. Her program was not invariably happy, but she made much of Carpenter's The Green River and Coleridge-Taylor's Life and Death. Arthur Whittemore and Jack Lowe played several two-piano selections with their well known verve and impeccable technique.

Eula Beal, contralto (1941), was a distinct hit at the American Music Day luncheon. Her singing was perhaps the best heard all week and her musicianship was evident in a short program entirely American—by Sacco, Ives, Creston, Hageman (Music I Heard with You instead of Miranda, for a wonder!), Carpenter, Malotte and Wiley. She was also heard with the Apollo Boys Choir under Coleman Cooper, who sang two groups ravishingly. Jacques Abram (1937) was plagued by nervousness at his Wednesday afternoon appearance but conquered it to play with dash piano works by Bach, Chopin, Kennan, Gershwin, and some Brazilians, which he did especially brilliantly. His temperament runs away with him at the moment, and when he settles down he should find his true niche.

Nan Merriman, mezzo-soprano (1943), made a dazzling appearance on Opera Day, and sang several arias with aplomb and richness of voice. She was particularly successful with O Mio Fernando from La Favorita and two arias from Mignon. The Adieux Forêts from Tchaikovsky's Jeanne d'Arc and the Carmen Habanera with a chorus obligato by the Birmingham Choral Ensemble completed her list. Ralph Linsley was at the piano.

Four former winners joined forces that night to sing operatic excerpts with the inevitable Rigoletto Quartet for a climax. They included Paula Lenchner, soprano (1945), who did not



Karl Krueger, who conducted Powell's Symphony



Four former artist winners who made up an opera quartet: Edward Kane, Margaret Harshaw, Paula Lenchner, the accompanist Ruth Bradley, and Robert Weede

come into her own until Saturday night when she sang music by Schumann, Hahn and Wagner more suitable to her dramatic voice. Thursday night she was called on to sing Michaela's music in a duet with Edward Kane, tenor (1933), Nedda's, in a duet with Robert Weede, baritone (1927), and the Gilda of the quartet. The most distinctive singing of the evening was done by Margaret Harshaw, contralto of the Metropolitan (1935), in arias from Don Carlos and Samson. Mr. Weede's big voice rang out round and true in Gerard's aria from Andrea Chenier and Mr. Kane sang three favorite tenor arias with style and brilliance as well as joining Mr. Weede for two duets and Miss Harshaw for the famous duo from Il Trovatore, which was the musical treat of the evening. Ruth Bradley accompanied the entire program valiantly and well.

Ida Krehm, pianist (1937 joint winner with Mr. Abram), played Thursday afternoon in a list so short as hardly to show enough facets of her talent. A Chopin Ballade was brilliantly if somewhat feverishly done,

and two pieces by Debussy were especially congenial to her, as was the Infante El Vito, with its crisp rhythms and sparkling showers of notes. The final Young Artist Winner to be heard was also a pianist, Eunice Podis, on the same program with Paula Lenchner. The bravura talent and inherent musicianship which won her the 1945 prize were again apparent in works by Chopin and Brahms. Also on this program was the Wayne University Chorus and Orchestra of Detroit, with Ann Kullmer as guest conductor in the Franck Symphony, Debussy's Fêtes and H. Merrills Lewis' This Is America, for chorus and orchestra. The young lady batonist won fervent applause. She was an early Federation "product," although never a contest winner.

The remaining "formal" music program was on Friday night, when Raya Garbousova, cellist, and Ramon Vinay, tenor of the Metropolitan, were featured, together with the Orpheus Club of Detroit, Dr. W. Lloyd Kemp, conductor. It was not a particularly happy (Continued on page 29)



The American Music Luncheon, from the left: Otto Luening, Mrs. Clarence A. Brodeur, Martha Galt, Edgar A. Guest, Mary Howe, Mrs. Gannett, Mrs. Fredrick Marin, Gizi Szanto, Mrs. Glen Shutes, John Gregg Paine



The Banquet: Guy Patterson Gannett, Mrs. Fred T. Murphy, honorary chairman of the convention, Hon. Edward J. Jeffries, Mayor of Detroit, Mrs. Gannett and Dr. Howard Hanson, speaker



# Words with Music

A sampling of the Music Editors' opinions about the scripts for musical programs on the air



**S**CRIPTS used for musical programs are, well, all right, but— is the grudging admission made by sixty-seven per cent of the voters in MUSICAL AMERICA's Fourth Annual National Radio Poll. Questions to the 600 music editors and critics invited to vote in this favorite music poll dealt entirely with script material surrounding music and were grouped under the title "Words with Music." There were few who were completely satisfied, and most of these who checked "yes," wrote in comments under the heading: Suggestions for Improvement.

The 33 per cent who are not happy about radio's "words with music" used their own words to tell us about it. Many of them will be found below, together with a few expressions of approval. "Boring," "frightening" are the two strongest expressions; "meaningless," "condescending," "unctuous" are other condemnations.

A large percentage voted for the Metropolitan Opera's intermission features as the best script material on the air; the vote was overwhelmingly against the New York Philharmonic-Symphony's science talks, which, against the comparatively restrained Boston Symphony's commercials, may have influenced the vote which returned the latter in first place after the former's leadership in three polls, only once before threatened by the Boston organization.

Most voters checked one or another of the suggestions outlined for script improvement and many added extended comments of their own. Some wanted more information about the music and the composer; more musi-

cal knowledge on the part of the announcer; others advocated a lighter treatment and more anecdotes. Several suggested "less comment and more music" and one went so far as to recommend a period of silence between musical numbers. Curtailing studio applause to gain time and dignity was another suggestion.

Below they speak for themselves, in variety of individual expression and at as great length as space will permit.

*They attempt still to play down to what the networks consider public taste. People who listen have better taste. Announcers could be more accurate in pronunciation of foreign words. For example, Paladilhe is not "Paddlehill."*

Cyrus Durgin, Boston Globe

Interest is aroused with odd facts about the composer, or facts about circumstances in which music was composed.

Emily S. Bocko, Trinidad Chronicle-News

*Radio announcers are better informed than ever before and add much to the success of many a program. Keep up the good work!*

Naomi Caddel, Lubbock Avalanche-Journal (Texas)

Most of the announcements are perfunctory, often hurried, and only occasionally provide an all-round explanation to the average listener who wants to know about the best aspects of program.

Ralph Lewando, Pittsburgh Press

*My chief criticism concerns the quality of voice—this applies to many announcers, not only for music programs. I don't recall names and wouldn't if I could. But have often remarked that with all the people wanting to break into radio, it should be possible to secure cultured intonation. Can it be the "hirers and firers"*

*don't recognize it when they hear it?*

Helen A. F. Penniman, Baltimore News-Post

Science is a great thing in its place; but the New York Philharmonic broadcasts is not that place. The transition from the musical abstracts to the scientific reality is too jarring to be pleasant. An intermission talk more in the spirit of the broadcast would be far more welcome.

Arnold Rosenberg, Minnesota Daily (Minneapolis)

*With the larger layman audience of today any information relating to the music to be heard is very much needed and, I believe, appreciated by the listener.*

Arthur H. Walls, Saskatoon Star-Phoenix

Program notes are either too technical for the layman or meaningless.

Raoul Gripenwaldt, Santa Monica Evening Outlook

*I believe announcements should be made of titles of compositions immediately after their playing as well as those to be played next, to inform listeners who have turned on in the middle of a performance.*

Harry Wild Hickey, Fayetteville Observer

How about announcers spelling new names and titles—especially those of foreign singers?

Martin W. Bush, Omaha World-Herald

*As a rule they fail to strike a medium between talking over the average head and talking down to it.*

William L. Doudna, Wisconsin State Journal

While the majority of the scripts heard in Canada are satisfactory, the one notable exception is the Sunday afternoon concert of the New York Philharmonic. Scientific subjects make interesting hearing by themselves, but have no affiliation with a concert of serious music. When I was very young, I remember how much Law-

rence Gilman taught me during those Philharmonic intermissions—couldn't we have a return to something similar?

Most listeners are anxious to hear about the music at hand. They can read about composers and usually know about the performers through newspapers and periodicals—notably MUSICAL AMERICA. Anecdotal comment becomes too repetitious—we couldn't count the number of times we have heard the story of the first performance of the César Franck Symphony—and many others.

Blyth Young, Ottawa Journal

*Suggest that announcers keep away from technical aspects of the program. For example, who really cares whether the counterpoint of Johann Sebastian Bach was more involved than that of Handel? Or that Schumann was the greatest lyricist in writing for the keyboard? Thousands do not share these opinions. We are tired of the "greatest" this or the "greatest" that. True, the listener may "call the tune" by staying with Brahms First or Beethoven's Fifth and throwing Shostakovich out the window.*

D. J. Williams, St. Catharines Standard (Ontario)

Less commentary and more music.

By the way, couldn't we cut down on the amount of applause we must hear. Music programs of this sort are usually for radio listeners and the hand-clapping is quite colorless. It would save time, too, and the program would be much less nerve racking. Couldn't programs follow something after the Firestone Hour and leave

(Continued on page 21)

## Check Your Opinions Against Those of the Critics

1. SINGLE OUTSTANDING MUSICAL EVENT OF THE PAST RADIO SEASON:

2. METROPOLITAN OPERA (Select performance of one broadcast opera which you consider the best of the past season):

3. SYMPHONY ORCHESTRA:

4. SYMPHONY CONDUCTOR (Regular):

5. SYMPHONY CONDUCTOR (Guest):

MUSICAL AMERICA'S readers are invited to participate in the Third Annual Readers Poll of Music on the Air by writing in the name of one artist, organization or program under each of the following classifications which he considers outstanding in the past radio year.

6. CONCERT & PROGRAM CONDUCTOR:

7. ORCHESTRA WITH FEATURED SOLOISTS:

8. CONCERT ORCHESTRA:

9. MUSICAL VARIETY PROGRAM:

10. WOMAN SINGER (Regularly featured):

11. WOMAN SINGER (Occasionally featured):

12. MAN SINGER (Regularly featured):

13. MAN SINGER (Occasionally featured):

14. INSTRUMENTAL ENSEMBLE:

15. VOCAL ENSEMBLE:

16a. INSTRUMENTALIST (Pianist):

16b. INSTRUMENTALIST (Violinist):

16c. INSTRUMENTALIST (Organist):

17. PROGRAM OF EDUCATIONAL CHARACTER:

18. ANNOUNCER, COMMENTATOR:

Answer this question: Do you approve of the scripts used on the majority of serious music programs?

Yes.....

No.....

Write any suggestions for improvement in scripts on separate piece of paper and include with ballot.

When you have filled in this ballot as completely as you feel you can, cut it out, mail it without delay to

RADIO EDITOR, MUSICAL AMERICA, 113 West 57th Street, New York 19, N. Y.



# Music Critics Gather at Harvard

*Symposium opens with address by E. M. Forster with  
American journalists participating in sessions—  
Commissioned works are heard and Graham dances*

By ROBERT SABIN

A BRILLIANT paper on the *Raison d'Etre* of Criticism in the Arts by E. M. Forster, famous novelist and essayist, who came from Cambridge, England, to Cambridge, Massachusetts, by plane to deliver it, launched a three day Symposium on Music Criticism at Harvard University on May 1. The first session was opened by Archibald T. Davison, of Harvard's music department, who acted as chairman. Provost Paul H. Buck welcomed participants and guests in a brief address. Mr. Forster's talk was followed by a discussion of the Scope of Music Criticism by Roger Sessions. In the afternoon the university gave a tea in the Fogg Museum of Art, and in the evening the Walden String Quartet played works by Walter Piston, Arnold Schoenberg and Bohuslav Martinu commissioned by the Harvard music department for the symposium.

The programs of the next two days followed this pattern. Alfred Frankenstein, music critic of the *San Francisco Chronicle*, was chairman of the morning session on May 2, at which Edgar Wind spoke on *The Critical Nature of a Work of Art*, Olga Samarooff discussed *The Performer as Critic* and Virgil Thomson offered an analysis of the Art of Judging Music. In the afternoon a meeting was held in Sanders Theater with the chairman and speakers to discuss the papers read in the morning, and questions submitted by listeners were answered. Robert Shaw conducted the Collegiate Choral in commissioned works by Paul Hindemith, G. Francesco Malipiero and Aaron Copland at the evening concert in Memorial Church.

## Downes Is Chairman

On the third day the morning session had Olin Downes as chairman, with Otto Kinkeldey speaking on the Consequences of the Recorded Performance, Paul H. Lang on the Equipment of the Music Journalist and Huntington Cairns on the Future of Musical Patronage in America. A lively discussion was held in the afternoon. The evening was devoted to the world premiere of Martha Graham's *Night Journey*, with a score by William Schuman, together with a repetition of *Dark Meadow*, in the Leslie L. Cleveland Auditorium of the Cambridge High and Latin School. This program was made possible through the Elizabeth Sprague Coolidge Foundation in the Library of Congress.

Mr. Davison, in his welcoming address, wisely stressed the fact that the music critic "must concern himself with the issue of musical taste as it exists in this country today." Admitting that the radio and phonograph "have incalculably increased the impact of music on the popular consciousness," he warned that "enlightenment presupposes some powers of discrimination; and it is by no means fanciful to speculate whether the sheer bulk of undistinguished and even negligible music which day after day pours forth on the air will not eventually drug us into an acceptance of all music at the level of the commonplace." The music critic, he asserted, is in the most favorable position to help to bring forth "a generation which will listen understandingly to music, which will love it for its own sake



and which will have a reasonable interest in competent and knowledgeable writing about it." This he can do, Mr. Davison concluded, "by raising his voice loudly and insistently in behalf of a better world in the wilderness that is music education in the public schools of America."

Mr. Forster's essay, at once the profoundest and the most polished of those read at the symposium, concerned itself basically with the gulf between the creative and the critical state of mind. "The critical state has many merits," he explained, "and employs some of the highest and subtlest faculties of man. But it is grotesquely remote from the state responsible for the works it affects to expound." Mr. Forster elucidated this difference in a memorable passage.

"A work of art is a curious object," he began. "Isn't it infectious? Unlike machinery, hasn't it the power of transforming the person who encounters it towards the condition of the person who created it?"

"Unfortunately," he continued, "this infection, this sense of cooperation with a creator, which is the supremely important step in our pilgrimage through the Fine Arts, is the one step over which criticism cannot help. She can prepare us for it generally, and educate us to keep our senses open, but she has to withdraw when reality approaches, like Virgil from Dante on the summit of Purgatory. With the coming of love, we have to rely on Beatrice, whom we have loved all along, and if we have never loved Beatrice we are lost. We shall remain pottering about with theories and influences and psychological and historical considerations—supports useful in their time, but they must be left behind at the entry of Heaven. I would not suggest that our comprehension of the Fine Arts is or should be of the nature of a mystic union. But, as in mysticism, we enter an unusual state, and we can only enter it through love. Putting it more prosaically, we cannot understand music unless we desire to hear it."

## Untrained Appreciation Shallow

Mr. Forster spoke wittily of the drawbacks of untrained appreciation. "Unless we learn, by example and by failure and by comparison, appreciation will not bite," he said. "We shall tend to slip about on the surface of masterpieces, exclaiming with joy, but never penetrating. 'Oh I do like Bach,'

cries one appreciator, and the other cries 'Do you? I don't. I like Chopin.' Exit in opposite directions chanting Bach and Chopin respectively, and hearing less the composers than their own voices. They resemble investors who proclaim the soundness of their financial investments. The Bach shares must not fall, the Chopin not fall further or one would have been proved a fool on the aesthetic stock exchange. The objection to untrained appreciation is not its naivete but its tendency to lead to appreciation of no one but oneself."

The contrary danger, that "training may sterilize the sensitiveness that is being trained, that education may lead to knowledge instead of wisdom" was acknowledged by Mr. Forster, but he declared that it must be faced. One must allow criticism to construct aesthetic theories, he said, "though to the irreverent eyes of some of us they appear as traveling laboratories, beds of Procrustes whereon Milton is too long and Keats too short." A more practical activity for criticism, continued Mr. Forster, is "the sensitive dissection of particular works of art." But he warned that in such a dissection the tools should break as soon as they encounter any living tissue. "Criticism's central job seems to be education through precision." A third activity is stimulation. "Journalism and broadcasting have their big opportunity here. Unsited for synthesis or analysis, they can send out the winged word that carries us off to examine the original," he added.

"What about the creative state? In it a man is taken out of himself. He lets down as it were a bucket into his subconscious, and draws up something which is normally beyond his reach. He mixes this thing with his normal experiences, and out of the mixture he makes a work of art. It may be a good work of art or a bad one—we are not here examining the question of quality—but whether it is good or bad it will have been compounded in this unusual way, and he will wonder afterwards how he did it." In this admirable statement of the intuitive nature of creation Mr. Forster reached the crux of his argument. As he summed it up, "Think before you speak is criticism's motto, speak before you think creation's."

Criticism also faces a dilemma with regard to the eternal freshness of a work of art. Again Mr. Forster phrased it beautifully: "Take Beethoven's Ninth Symphony, the one in



Speakers at a session: (left to right) Olga Samarooff, Alfred Frankenstein, chairman; Edgar Wind and Virgil Thomson

With the composer, Walter Piston, left, as audience, the Walden String Quartet plays his quartet in preparation for the chamber music evening which also included works by Schoenberg and Martinu

A. Isn't it in A? The opening bars announce the key as explicitly as fifths can, leaving us only in doubt as to whether the movement will decide on the Major or Minor mode. In the 15th bar comes the terrifying surprise, the pounce into D minor, which tethers the music, however far it wanders, right down to the ineluctable close. Can one hope to feel that terror and surprise twice? Can one avoid hearing the opening bars as a preparation for the pounce—and thus miss the life of the pounce? Can we combine experience and innocence? I think we can. The willing suspension of experience is possible, it is possible to become like a child who says 'Oh!' each time a ball bounces, although he has seen it bounce before and knows it must bounce. It is possible but it is rare. The critic who is thoroughly versed in the score of the Ninth Symphony and can yet hear the opening bars as a trembling introduction in A to the unknown, has reached the highest rank in his profession."

## Criticism Often Irrelevant

Not only did Mr. Forster reject the claim that criticism can take us to the heart of the Arts, but he quoted a passage from *The Poetic Image* by C. Day Lewis in refutation of another claim. "There is something formidable for the poet in the idea of criticism—something, dare I say it?—almost unreal. He writes a poem, then he moves on to the new experience, the next poem: and when a critic comes along and tells him what is right or wrong about the first poem, he has a feeling of irrelevance." In two ways criticism can help the artist a little with his work, declared Mr. Forster. It can aid him in keeping good company, in maintaining high standards and resisting the influence of cliques. And "it can help him over details, niggling details, minutiae of style." That criticism can educate, theorize, analyze and stimulate is admirable, said Mr. Forster, in summing up the problem, but it cannot help the artist in great matters. The gulf between the creative and critical states "does prevent the establishment of a first class *raison d'etre* for criticism in the arts. The only activity which can establish such a *raison d'etre* is love. However cautiously, with whatever reservations, after whatsoever purifications, we must come back to love."

In his talk on the Scope of Music Criticism Mr. Sessions emphasized that both music and criticism are products of a cultural situation. The critic's work is problematic and he must subject it to continual revision. He is primarily concerned with the

(Continued on page 33)



# Metropolitan Visits South, Midwest

## Civic Opera House Filled in Chicago

CHICAGO

THE Metropolitan Opera Company opened its six-day Chicago engagement with Mussorgsky's Boris Godunoff on April 21, and throughout the week the Civic Opera House, usually difficult to fill, held capacity audiences. The first night audience was not so splendidly garbed as on other opera openings, but the foyer atmosphere was gala with the excitement that only the most important occasions provoke. The opera itself, with its throngs of brilliantly costumed people, fulfilled the desire for spectacle even though the settings looked dingy and worn. Ezio Pinza was magnificent in the leading role, singing beautifully in his early appearances, and his later characterization of the demented Boris was powerfully dramatic. Richard Tucker as the pretender turned in another of his competent performances, singing with clear, lustrous tone. Risé Stevens, as Marina, brought to her role vivacity and charm as well as vocal skill. Claramae Turner, a newcomer, made an excellent impression as the inn hostess. Salvatore Baccaloni, who appeared in the same scene, overdid his part as the tipsy vagabond; his companion, Lodovico Oliviero, was more subtle and very amusing. The cast also included Irene Jordan, Frances Greer, Martha Lipton, John Garris, Robert Merrill and Virgilio Lazzari.

The orchestra was superb. Emil Cooper, who conducted, gave the proceedings a momentum that minimized the opera's great length.

The orchestra sounded entirely different on the following evening when Madama Butterfly was presented under Pietro Cimara's direction. It had a tentative, uncertain quality and caught little of the opera's enchantment. The most dramatic scenes were treated in a perfunctory manner.

The singers, however, fared better than one would expect, though often it was difficult to hear them above the loud, metallic orchestral tone. Charles Kullman sang gloriously and, because of his natural personal grace, his Pinkerton did not seem such a heartless fellow as other tenors have made him. Dorothy Kirsten, who had been heard here as Cio-Cio-San several times last fall with the Chicago Opera Company, was again at her best in the second act. Francesco Valentino made a kindly and vocally polished Sharpless, and Lucielle Browning was excellent as Suzuki. Alessio De Paolis, George Cehanovsky, Maxine Stellman, Osie Hawkins and John Baker completed the cast.

Donizetti's Lucia di Lammermoor, with Patrice Munsel in the title role, drew a huge audience on April 23. Miss Munsel, one of the most attractive Lucias ever known, won her usual ovation after the mad song. Her technical fluency was remarkable and her acting appealing, too. Ferruccio Tagliavini, at his best in tense dramatic situations, had his biggest triumph in the scene where Edgar discovers Lucia married to another. Robert Merrill made a fine Ashton, and smaller parts were well handled by Thelma Votipka, Giacomo Vaghi, Leslie Chabay and Lodovico Oliviero. Pietro Cimara again conducted; this time he had the orchestra well in hand.

The following evening brought Mozart's Marriage of Figaro with Fritz Busch in the conductor's pit. Mr. Busch figured importantly in the success of the performance, for orchestra and singers co-operated beautifully in making the most of the opera's lighthearted charm.

Ezio Pinza's Figaro was witty and sparkling, and Frances Greer's deft handling of the role of Susanna was highly engaging. Florence Quartararo, making her debut here, revealed a voice of attractive quality in the role of Countess Almaviva, and John Brownlee gave a very skilful characterization of the Count. Risé Stevens was delightful as Cherubino, and smaller roles were competently sung by Herta Glaz, Alessio De Paolis, John Garris, Salvatore Baccaloni, Lorenzo Alvary and Marita Farrell.

Verdi's Aida was mounted on April 25, bringing forward another newcomer, Daniza Ilitsch, in the title role. Though her voice production was not always smooth, her singing had color and style and her acting was full of warmth. Kurt Baum sang Radames with a full, sonorous voice; Leonard Warren made a virile and vocally satisfying Amonasro; and Blanche Thebom's Amneris combined splendid singing with fine acting. Philip Kinsman as the king, and Virgilio Lazzari as the Priest were in good form, too. Lodovico Oliviero and Thelma Votipka completed the cast, and the orchestra was in the competent hands of Cesare Sodero.

Every seat was taken for the matinee performance of Puccini's La Bohème on April 26. With Bidu Sayao as Mimi, the opera had uncommon poignancy and charm, for the soprano was extremely appealing in her role, and her tone was of ravish-

(Continued on page 31)

## Figaro Performed In San Antonio

SAN ANTONIO.—The Metropolitan Opera Company made its first appearance here since 1901 in an excellent performance of Figaro, on May 5, at the Municipal Auditorium. The cast included John Brownlee and Eleanor Steber as the Count and Countess, Ezio Pinza as Figaro, Bidu Sayao as Susanna, and Risé Stevens as Cherubino. Fritz Busch was the conductor. An audience of more than 4,000 voiced high enthusiasm. G.T.



Igor Stravinsky, Adolph Bolm and John Alden Carpenter discuss a new ballet in the home of the choreographer, high on a Hollywood hill.

American composer John Alden Carpenter stopped in Hollywood on his way to his home in Chicago, after a winter in Carmel, Calif. He left the manuscript of his symphonic poem,

## Three Presentations Made in Atlanta

ATLANTA

THE Metropolitan Opera Association enroute on its 7,420-mile spring trek, gave a two-day "gala season" here on April 28-29, at the Fox Theater. The operas consisted of Le Nozze di Figaro, Madama Butterfly and Aida. A capacity house, a little less than 5,000 (with a fire-restricted 50 standees), attended each of the three performances. Hundreds of advance applications for seats had to be returned.

The current season was under the direction of the revived Atlanta Music Festival Association, Jackson Dick, president. The gala opening cast for Le Nozze di Figaro consisted of John Brownlee as Count Almaviva; Florence Quartararo as Countess Almaviva; Bidu Sayao, Susanne; Ezio Pinza, Figaro; Risé Stevens, Cherubino; Salvatore Baccaloni, Bartolo. Others in the cast were Claramae Turner, Alessio de Paolis, John Garris, Lorenzo Alvary, Marita Farrell, Thelma Altman and Maxine Stellman. Fritz Busch was the conductor.

Madama Butterfly was the matinee performance for the second day. The cast consisted of Dorothy Kirsten as Cio-Cio-San; Lucielle Browning, Suzuki; Ferruccio Tagliavini as B. F. Pinkerton; Francesco Valentino, Sharpless; Irene Jordan, Kate Pinkerton; Alessio de Paolis, Goro; George Cehanovsky, Yamadori; Osie Hawkins, the Uncle-Priest; John Baker, the Imperial Commissary. Pietro Cimara was the conductor.

The audience went into almost hysterical ecstasy over the company's singing and acting. It was a superb performance. Osie Hawkins, being an Atlanta man, was given an ovation.

Aida brought the "season" to a spectacular close. Florence Kirk sang the title role, replacing Daniza Ilitsch who was indisposed. Miss Kirk was given only a short notice of the change, and the audience applauded her with much enthusiasm. Blanche Thebom was Amneris; Leonard Warren, Amonasro; Kurt Baum, Radames; Philip Kinsman, the King; Nicola Moscona,

Ramfis; Lodovico Oliviero, the messenger; Thelma Votipka, the priestess. Cesare Sodero was the conductor. Irene Hawthorne and the corps de ballet, completed the cast.

HELEN KNOX SPAIN

## Opera Gives Four Dallas Performances

DALLAS.—The Metropolitan Opera paid Dallas its sixth visit since 1939 and gave four performances May 1, 2, 3, and 4. On May 1, Lakmé was presented with Lily Pons. Her performance won an ovation and Felix Knight was an excellent Gerald. Others in this excellent cast included Irene Jordan, Frances Greer, Maxine Stellman, Thelma Votipka, Giacomo Vaghi, Martial Singher, John Garris, Lodovico Oliviero, Anthony Marlowe, and William Hargrave. Wilfred Pelletier conducted.

On May 2, Lohengrin was given with a splendid group of Wagnerian stars. Helen Traubel was much enjoyed as Elsa, bringing dignity and charm to the role; Torsten Ralf was cast as Lohengrin, and did some fine singing and acting; Margaret Harshaw was the Ortrud, and never has this city heard a richer contralto voice, nor seen the role interpreted better. Herbert Janssen was the Telramund and he sang and acted with discriminating taste. Hugh Thompson as the King's Herald, pleased the capacity audience. Fritz Busch received ovations for his conducting.

Boris Godunoff was given at the matinee on May 3, with the basso, Ezio Pinza as Boris. He gave the role a superb characterization and received rounds of applause for his exceptional acting and singing. The chorus by far did its best singing in this opera. Richard Tucker was in splendid voice, and was much appreciated as Dimitri. Risé Stevens, with her beautiful singing and good acting, charmed as Marina. Mr. Baccaloni, an excellent Varlaam, convulsed the audience with his antics. Others in the cast included Irene Jordan, Marita Farrell, Martha

(Continued on page 31)

## Sets New Record In Cleveland

CLEVELAND

THE Metropolitan Grand Opera turned in another record season on its Cleveland visit April 7 to 12, offering three revivals of operas not heard here in years and presenting several opera stars new to Cleveland.

Chief interest among these was centered on Set Svanholm who gave a notable performance of Lohengrin. Others appearing here the first time were Giacomo Vaghi, Deszo Ernster, Irene Jordan, Claramae Turner and Daniza Ilitsch, who, besides taking the role of Aida, was called upon to substitute for Licia Albanese, in Butterfly, detained in the west by illness.

The revivals included Lakmé, for which the Northern Ohio Opera Association, headed by Thomas L. Sidlo, provided funds for its refurbishing; Hansel and Gretel, and Boris Godunoff.

The season was highly successful artistically as well as financially surpassing the previous season's record of more than 70,000 persons attending. Before leaving town plans were discussed for bringing the Metropolitan back next year for a 10-day season, including 14 performances.

Lily Pons gave a remarkably fine performance of the name role in Lakmé the opening night before a brilliant capacity audience of nearly 10,000 persons. Raoul Jobin was the Gerald and Giacomo Vaghi made a fine impression as Nilakantha. Martial Singher was the Frederick, Irene Jordan the Mallika, Marita Farrell was Ellen, Maxine Stellman the other sister, Rose, and the always dependable Thelma Votipka was Mistress

(Continued on page 31)



# MEPHISTO'S



## Dear Musical America:

Although 30 days late and three times delayed in sailing home to America, pianist Walter Hautzig is more to be praised than blamed. Originally scheduled to complete his European concert tour by April 9, Mr. Hautzig was not able to sail from home until May 9 because his date book, which had included London, Stockholm, Oslo, Copenhagen, has been enlarged to add unscheduled performances in Trondheim, Norway's third city, and in Oslo two completely sold-out recitals, a charity concert under the patronage of King Haakon for the political prisoners of the last war and two broadcasts over the Norwegian radio network.

Before Mr. Hautzig was allowed to wave goodbye, he was signed for next season to give more than 25 recitals in Scandinavia beginning in the middle of March 1948 and including two performances in Oslo, appearances in all the provinces of Norway, the major music centers of Denmark, Sweden and Finland, and concerts with the Oslo Philharmonic, Bergen Philharmonic, Oslo Radio Orchestra and the Stockholm Radio Orchestra.

\* \* \*

One of my imps by subterfuge attached himself to the San Francisco Symphony on its recent jaunt around the country and now has reported back to Infernal Headquarters with the following information:

In one southwestern city a stagehand saw concertmaster Naoum Blinder and said to him, "Where do you sit . . . back here some place?"

"No, I sit right up front."

"Then you must be Stokowski?"

"NO! I'm Tchaikovsky. See! They're playing my symphony tonight!"

"You don't say!"

At intermission time Mr. Blinder said to the same stagehand—"Well, how do you like our band?"

"I like Romberg's better. . . . They play sweet. You make too much noise!"

In another city Mr. Blinder found the townspeople bowing to him and he felt very important, when one of the citizens broke the spell by tell-

ing him—"You know, you are a dead ringer for the town bishop!"

\* \* \*

In Norfolk, Va., Pierre Monteux celebrated his 72nd birthday. At intermission, James Sample (associate conductor for the tour), carried a lighted birthday cake on the stage and orchestra and audience joined in "Happy Birthday to You".

Earlier in the day Mr. Monteux had been serenaded by the passengers in his car (known to all and sundry as The Sacred Cow) and presented him with a silk muffler. At night he was presented with another muffler, this one of white silk and autographed by every member of the orchestra and staff, and a handkerchief from every member of the orchestra.

\* \* \*

Musical therapy continues to work its wonders, the latest news coming from Detroit and concerning "Music Master X", the patient of the Motor City's Eloise Mental Hospital who last year made the headlines by giving a recital before the National Federation of Music Clubs.

"A year ago he could play the piano, but could not co-ordinate his mind and hands enough to turn the pages," according to Dr. Ira M. Altshuler of the hospital. "Today he does so. He now chooses the music he wants to play instead of waiting for us to tell him what to play. In general, the doctor says he shows 'real and definite progress'."

In other hospitals throughout the land this form of therapy is being used not only for mental cases but for the rehabilitation of veterans and others who are physically disabled.

It's cheering news, but as might be expected, a Satanic thought creeps into mind as I hear these reports. Is it not possible that music works both ways? That is, take an individual healthy both in mind and body and send him for one season in New York to the multitude of concerts, recitals, ballets, opera and diversified events sponsored by the muse and see how he comes out of the ordeal. I wager that a good percentage of his mental and physical well-being will have been waited away on the wings of song. In fact I know it will have been. I've seen it done. When the psychiatrists get a few spare moments, let them do something about that.

\* \* \*

Music critics are seldom flattered by anyone, with the possible exception of artists with ulterior motives. But at the Harvard Symposium on Music Criticism, Alfred Frankenstein of the San Francisco *Chronicle* put in a good word for his profession, in vivid fashion. He began his address as chairman of one of the sessions, speaking for the musical journalists of the country: "We who drive a thin wedge down between the Hollywood cheese-cake and the axe murders—" The next time, indignant reader, that you fume over a review with which you disagree remember that touching tribute to the orphans of the storm of modern news which crowds our daily papers.

\* \* \*

Coincidental with the publication of the results of your Fourth An-

## AD LIB

David Mellet



nual Radio Poll and the comments on scripts for musical programs comes the release of a new album of records called *Oralexicon*, by Milton Cross, veteran announcer and four-time winner of the Announcer, Commentator classification in the poll. Released by the School of Radio Technique, this set of records, after an introduction in which its purpose is explained and sample scripts for an opera and a symphony broadcast are read, consists of one "foreign" musical name after another, pronounced and pronounced once again by Mr. Cross. There are opera composers and their operas, symphony composers of various nationalities and certain performers whose names are apt to cause less gifted announcers to fluff.

The whole exercise should be invaluable to announcers who have not had Mr. Cross's privileges in announcing for serious music. The commentator for the Metropolitan Opera and other ABC serious music probably knows better than anyone else in radio how all those names should be pronounced.

But there are one or two things which amuse me. This is called "standardized American pronunciation" and it strikes me as just the opposite—rather is it correct foreign pronunciation. Not that this is bad—it is probably the only way to deal with an art which embraces so many nationalities and which is not yet ready to translate itself completely into English—or American.

But granted that, shouldn't we be consistent about it? If we say "Vaag-ner", shouldn't we also say "Reek-ard", not "Richard"? And should we put the accent on the last syllable of Debussy instead of on the middle one? Or is the tendency to be comfortable about those awkward items and just forget consistency? In any case, if there are announcers in other parts of the country twisting their tongues and gnashing their teeth over Mr. Cross's elegant intonation and syllabification, let them remember it is all in a good cause.

Random Notes from the Hinterlands: In Mankato, Minn., Louis Kaufman and his wife, Annette, were escorted from their hotel to the Grand Theatre, where the violinist was to play a concert, in the local version of a *Black Maria*. The ride was arranged by Arthur Pfau of the Civic Music Association who wanted to make sure that the performer arrived on time. "Don't feel ill at ease," reassured one of the accompanying policemen whose wife and youngster were waiting to hear the concert. "We carry some of our best people. . . ."

Marina Svetlova used her agile legs for hitch-hiking in the best Claudette Colbert-It Happened One Night tradition when the trailer carrying her touring ballet group skidded and was wrecked on a snow bound mid-western road. Coming to the rescue were two truck drivers, complete with truck, who towed the temporarily disabled swans to the nearest town which, according to Miss Svetlova, boasted a population of 800 people, 5,000 cattle.

\* \* \*

Jascha Veissi, violist, who appear in Manhattan recently with Serge Koussevitzky and the suave Bostonians, tells me that he has almost perfected his music typewriter. Mr. Veissi, who almost made electrical engineering his career, has been working for five years to develop a practical machine for the easy transcription of scores, based on the principle of the regular typewriter.

What with the Schillinger System and all, I can see conservatory students of the future going to classes with slide rules tucked into their musical scores, ready for a morning of instruction in solfeggio, calculus and touch typing—eight bars per minute required for graduation, supposes your

*Meph.*



# Concerts in New York

## Tibor Serly String Orchestra, April 24

A very entertaining concert was given in Town Hall on April 24 by a string orchestra of 24 players conducted by Tibor Serly, with Miklos Schwalb as piano soloist. The heterogeneous nature of the program, which ranged from Mozart to Kern, is explained by the fact that Mr. Serly intends to give further concerts under the sponsorship of arrangers, song writers and radio conductors. Most interesting of the evening's offerings was Mr. Serly's own Sonata Concertante, in which the concertino was made up of Benjamin Altman and Martin Eshelman, violins; Burton Fisch, viola; and Otto Deri, cello. Highly eclectic, with traces of Bartok, Stravinsky and Shostakovich, the work is nevertheless completely charming. Its harmonic daring, its skillful scoring and emotional power won it a prolonged ovation.

As an arranger, also, Mr. Serly demonstrated his brilliant abilities. A superb madrigal by Gesualdo, *Dulcissima Mia Vita*, Debussy's *Fille aux cheveux de lin*, Bartok's *Diary of a Fly*, Kern's *Smoke Gets in Your Eyes*, Wieniawski's *Scherzo Tarantelle*

(with a solo string quartet composed of Joseph Zwilich, Theodor Podnos, William Schoen and David Soyer) and Strauss' *Blue Danube* were all performed in transcriptions by him. Mr. Schwalb played Bach's D Minor Concerto accurately but with a hard, inflexible tone and little expression.



Miklos Schwalb

Tibor Serly

More persuasive was his performance of the Liszt version of Paganini's Caprice No. 14, further arranged for piano and strings by Mr. Serly.

The concert opened with Mozart's mighty Fugue in C Minor, originally written for two claviers and later arranged by him for strings. In startling contrast was the melodious and frothy Missouri Suite by Richard DuPage which followed. The Cat's Fugue of Scarlatti, transcribed by Kramer, completed the program. Ordinarily, the substitution of transcriptions for original works means a decline in musical values, but the taste, intelligence and skill displayed in the

arrangements on this program were extraordinary.

## Barzin Conducts Last Event of Season

National Orchestral Association, Leon Barzin, conductor. Carlos Salzedo, harpist, assisting artist. Carnegie Hall, April 21, evening:

Overture to Oberon.....Weber  
Concerto for Harp and Orchestra,  
Op. 31.....Nicolai Berezowsky  
(Mr. Salzedo)  
Scintillation for Harp.....Carlos Salzedo  
(Mr. Salzedo)  
Feuilleton.....Bernard Wagenaar  
Symphony No. 4 in E Minor.....Brahms

For the final concert of the National Orchestral Association's season Mr. Barzin had chosen one of his most engaging programs. The Weber overture was zestfully played and warmed up the orchestra for Mr. Berezowsky's harp concerto. The challenging problems of sonority involved in writing this concerto have been extremely well solved by the composer. The orchestral part of the work is colorful and interesting, yet it never obscures the soloist. While the music offers nothing startling in the way of harmonic originality or structural development, it is melodious and graceful. Needless to say, Mr. Salzedo played it splendidly, adding a cadenza of his own which was admirably blended with the original work. Mr. Berezowsky has succeeded in giving the harpist an amazingly wide range of expressive material. Massive chords, strong rhythmic accents and other devices are used to contrast the power of the instrument with its lyrical capacities.

## ORCHESTRAS



Ben Greenhaus

Carlos Salzedo, harpist (left), discusses his cadenza recently composed for a Concerto for Harp and Orchestra by Nicolai Berezowsky (right). The work was performed by Mr. Salzedo and the National Orchestral Association, Leon Barzin conducting

Scintillation lives up to its name in every respect and it is always a pleasure to hear Mr. Salzedo play it. Except for its excessive length, it is an ideal virtuosic piece. Like the Paganini violin caprices, it adds new realms

(Continued on page 25)

## RECITALS

### Felix Witzinger, Pianist, April 21

Felix Witzinger, pianist, gave a recital at the Town Hall, April 21. His program offered Haydn's E flat Sonata, Schubert's Wanderer Fantasy, Prokofiev's Third Sonata, Honegger's Le Cahier Romand, a Chopin group and Debussy's Reflets dans l'Eau.

Mr. Witzinger made known certain admirable qualities, which augur well for his future. In the Haydn sonata he disclosed a notable feeling for rhythm, a crisp touch and musicianship of a superior order, though the performance, on the whole, was somewhat superficial. More impressive was his broad and technically notable exposition of Schubert's Wanderer Fantasie in which he showed unusual command of color and breadth of style. In the more modern music of Prokofiev and Honegger his playing was at once spirited and sensitive and he demonstrated that he has an unusual mastery of color in Debussy's Reflets dans l'eau. He was very warmly received and with good reason.

### Leonid Bolotine, Violinist, April 22

The Violin Concerto in D Minor by Spohr, which is seldom heard these days, was the highlight of Leonid Bolotine's recital in Town Hall on April 22. Today, the music may sound a little too suave and correct, but it gives the soloist ample opportunity for songful as well as brilliant playing, and Mr. Bolotine performed it eloquently. The Stravinsky Suite on Themes of Pergolesi was less satisfactory, for Mr. Bolotine had a severe struggle with intonation, in which the dampness of the evening may have



Bela Szilagyi

Selma Mednikov

Leonid Bolotine

Felix Witzinger

played a role. Consequently the performance lacked the ease and brilliance which the music demands. The Adagio of Bach's G Minor Sonata for violin alone was expressively done but the fugue was not always pure and above reproach, with respect to pitch. The rest of the program was made up of works by Brahms, Paganini and Ravel. Jascha Zayde was the lively and always helpful pianist. Mr. Bolotine was cordially received.

### Bela Szilagyi, Pianist, April 24

Bela Szilagyi, a thirteen-year-old pianist, heard a year ago in another hall, appeared in recital in Carnegie Hall on April 24 in a curiously arranged program in which after the intermission the Paganini-Liszt Campanella was immediately followed by Bach's Chromatic Fantasie and Fugue. The bare-legged boy applied himself with great energy to the pieces that called for brilliance and played such things as Chopin's Revolutionary Etude and Liszt's Mazeppa with a good deal of dash. But only in octaves, which he was able to play at considerable speed, was his technique at all sure-fingered.

It was not at all surprising that at his youthful stage the Brahms Sonata in F Minor, with which he opened his program, was quite beyond his ken. It was, however, not only surprising but deplorable that he had been permitted to make the fundamental mistakes in the reading of time values of notes that he made in the Chopin

Ballade in G Minor. In consequence it was badly distorted, and also in the trio of the scherzo of the Brahms Sonata, much of which he played in alternating three-beat and two-beat measures. He is a lad with an obvious flair for the piano, but he is in need of much more thoroughgoing fundamental schooling before being exploited.

### Selma Mednikov, Pianist, April 26

Music of special interest, both contemporary and 19th century, was performed by Selma Mednikov at her piano recital in Town Hall on April 26. The novelty of the afternoon was an adroitly contrived Fantasy by Abram Chasins on two themes from Weinberger's Schwanda. But Miss Mednikov also played Hindemith's Piano Sonata No. 2, Schumann's Kreisleriana and the Liszt Mazeppa, Feux Follets and Eroica Etudes, none of which appear too often on programs.

The intelligence revealed in Miss Mednikov's choice of music for her recital was also reflected in her performances. Both the crisp assurance of her rhythm and the clarity of her playing bespoke a firm grasp of musical structure. She was at her best in the modern works on the program in which these qualities were most effective. The brusque changes of mood, the tender whimsicality and ardor of Schumann's Kreisleriana found less response in her interpretative imagination. Here one felt the

need of more varied color and emotional freedom. Deft performances of the Fauré Barcarolle, Op. 41, and Debussy's Poissons d'or preceded the Liszt and Chasins works. Miss Mednikov was cordially welcomed by a sizeable audience.

### Robert Casadesus, Pianist, April 18

From beginning to end, the recital which Robert Casadesus gave in Carnegie Hall on April 18 was a triumph. A true aristocrat of the keyboard, Mr. Casadesus offered heartening proof that intelligence, subtlety, elegance and nobility of style can arouse an audience even more profoundly than vulgar abandon or meaningless dexterity. For although he is a great virtuoso, Mr. Casadesus is an even greater musician.

Nothing could have been more felicitous than his treatment of the four Rameau pieces which opened the program, Les Niais de Sologne, Le Rappel des Oiseaux, Les Cyclopes and Les Sauvages. Using a highly articulated finger action, a minimum of pedal and the sharpest of rhythmic accents, Mr. Casadesus approximated the style of the harpsichord without sacrificing the force and virility of the piano tone. His marvelous control of touch in these works was a constant delight.

Seldom does one hear Liszt's Sonata in B Minor so sensitively played. Through the years this shamelessly sentimental and mock-heroic work has become shoddy. But the devotion and the unflinching tact of this performance

(Continued on page 22)

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## Pittsburgh Enjoys Variety of Events

Carol Brice, Budapest Group, Heifetz Among Artists Heard

PITTSBURGH.—This period has been a particularly rich one for Pittsburgh, with a recital by Carol Brice, Negro contralto and two programs by the Budapest String Quartet as highlights.

Miss Brice sang from the Italian and German classics, and the Budapest players brought us recent quartets of Bartok and Hindemith, also Haydn, Beethoven and Brahms.

The Pittsburgh Symphony Society before its Mexican tour offered Jascha Heifetz as soloist in the Brahms Violin Concerto, and the Pittsburgh Youth Symphony, under direction of Stanley Levin, gave its third concert of four.

In the May Beegle Series, Vronsky and Babin, duo-pianists, played the Schumann Variations and the Second Rachmaninoff Suite with a variety of Spanish and South American dances and popular small works. Under the same auspices Nathan Milstein played an excellent recital in the Syria Mosque and the Don Cossack Choir reaped rich applause once again.

Of the choirs, the Mendelssohn Choir under Ernest Lunt, sang a miscellaneous program of Beslys, Handel, Delius and Schindler. As soloist, Daniel Pinkham, harpsichordist, appeared in a Handel Concerto and a group by French clavecinists. The St. Olaf Choir once again proved its wonderful skill in the finest choral singing we have had here since their last appearance.

### Rigoletto Heard

The Pittsburgh Opera Society presented Rigoletto with Josephine Antoine, Robert Weede, and Carlos Alexander in the leading roles, while the Pittsburgh Concert Society presented again two excellent young artists, Julianna Andruonis, contralto, and Patricia Gould, pianist, the latter having won the award of the Society for the second time.

At the Young Men and Women's Hebrew Association Maryla Jonas proved that she knows more about Chopin than she does about Bach and Mozart. Rose Bampton substituted for Licia Albanese and gave a beautiful recital of Lieder, old Italian, and operatic airs.

Martha Graham's performance of her more recent ballets brought a large audience from the tri-state area to fill Syria Mosque. Appalachian Spring, Emily Dickenson Poetic Episodes and Every Soul is a Circus, proved of enjoyable variety.

J. FRED LISSFELT

### Soprano Sings In Arkansas Concert

LITTLE ROCK, ARK., April 23.—Marjorie Lawrence, soprano, was soloist with the Arkansas State Symphony in a concert recently at the Joe T. Robinson Auditorium. She was warmly received by the near-capacity audience and shared honors with William Hacker, orchestra director.

Her numbers were the Letter Song in Russian, from Tchaikovsky's Eugene Onegin; Invictus by Bruno Huhn and Brunnhilde's Immolation Scene from Götterdämmerung. The orchestra opened the program with Brahms' Academic Festival overture, and also played the Siegfried Funeral Music from the last act of Götterdämmerung.

Mr. Hacker, who has developed the orchestra on a state-wide basis, conducted the young musicians with assurance and skill. The concert was the third in the winter series, which was brought to a close May 2.

NELL COTNAM



IN PALESTINE OPERA

Edis de Philippe and Abraham Feldman in the closing scene of Verdi's La Traviata in the performance of the Palestine Folk Opera.

K. Triest

## Fort Worth Opera Ends First Year

Gives Two Successful Performances of Madama Butterfly

FORT WORTH, TEX.—The Fort Worth Civic Opera Association closed its first season with two very successful performances of Madama Butterfly on March 24 and 26.

Tomiko Kanazawa made a most appealing Butterfly, and Gabor Carelli, as Pinkerton, was convincing and attractive. The other parts were taken by Fort Worth singers: Betty Spain as Suzuki, Melvin Dacus as Sharpless, and Arthur Arney as an unforgettable Goro. Walter Herbert of the New Orleans Opera House Association, who directed La Traviata for the Fort Worth Opera Association in November, served again as the inspiring and authoritative musical director for the group. As with La Traviata, an English translation of the text was used.

This was the first season of the Fort Worth Opera Association. More than 10,000 patrons saw the four performances of the two operas that were presented this year. Webb Maddox, president of the association, has announced that plans are already under way for a greatly expanded program next year.

DOROTHY NELL WHALEY

### Goossens Gives Last Cincinnati Concert

CINCINNATI.—Eugene Goossens conducted his final concert as musical director of the Cincinnati Symphony on April 18-19. The concert, an all-Brahms program, performed a double function. It commemorated the 50th anniversary of the composer's death and it was the occasion for paying tribute to Goossens in appreciation of his 16 years as conductor of the Cincinnati orchestra, the longest term any conductor has served here. With Rudolf Serkin as the brilliant soloist in the D Minor Piano Concerto, his performance flanked by the Variations on a Theme by Haydn and the C minor Symphony, the concert was a memorable occasion.

Because sufficient rehearsal time could not be found, Cincinnati Symphony audiences were deprived of the opportunity of hearing Goossens' Second Symphony. However, it was given a first reading two days before the final concerts during one of the week's rehearsal periods, for an invited professional group of musicians. Goossens conducted the British Broadcast-

ing Orchestra in the world premiere of his Second Symphony last year.

The outstanding feature of the April 11-12 symphony concerts was Eleanor Steber's singing as soloist with the orchestra. Especially winning was her account of the Salce, salce and Ave Maria arias from Otello. Works of special interest on the program were Goossens' own Concertino for Double String Orchestra, which had not been heard here since its local premiere 12 years ago, and Martin G. Dumler's Four Ballet Scenes.

Andre Kostelanetz conducted the Cincinnati Symphony in a special Easter concert. The program included

works by Tchaikovsky, Falla, Debussy, and his own arrangements of Rodgers and Kern favorites.

M. L.

## Los Angeles Group Visits San Francisco

SAN FRANCISCO.—San Francisco recently played host to the Los Angeles Philharmonic and Alfred Wallenstein while the San Francisco Symphony was on tour in Southern California. The Philharmonic scored an enormous success here, both with the Friday afternoon subscription audience and also with the Saturday night popular house.

Beginning with a crisp, lively performance of the Beethoven Eighth Symphony, the concert swept along to the beautiful and moving Bartok Concerto for Orchestra, heard in its local premiere, and finished with a fluid interpretation of Brahms' Second Symphony.

The same week two young Metropolitan Opera stars were presented in concert at the Opera House. Blanche Thebom was cheered to the rafters for her unusual and highly literate program. Eleanor Steber was acclaimed the following night. EMILIA HODEL

### Windingstad Reinstated as Dutchess County Conductor

POUGHKEEPSIE, N. Y.—Ole Windingstad, whose services as conductor of the Dutchess County Philharmonic were terminated last month, has been reinstated. Mr. Windingstad has accepted the reinstatement and has agreed to lead the orchestra next year and also at a special benefit concert scheduled for May 26. He also is continuing in his capacity as conductor of the Albany Symphony.

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## Pair of Musical Films Offers Wide Contrast

**Carnegie Hall, Pretentious Parade of Stars, Invalidated by Tasteless, False Story—Barber of Seville Filmed as Opera in Italy Is Static But with Fine Voices**

TWO films recently entered the New York music arena, and because of their implications for the future the musical public is as keenly interested as the usual film goers. One is a native product, one an Italian import. Both suffer from story sickness, although the foreigner boasts a libretto to which has been absorbing audiences for years, first in a play by Beaumarchais, then in several opera plots. The one under discussion is, of course, the Barber of Seville, with its libretto by Sterbini. As seen and heard in the new film which opened at the Golden Theatre on May 5, this comedy is even more sterile and static than ever before. It was Ferruccio Tagliavini's idea to film the opera, and for the purpose he and several gifted members of the Royal Opera House in Rome joined forces in a production by Mario and Ugo Trombetti, directed by Mario Costa and called a Tepsi Production presented in this country by Excelsior Pictures. The music credit line goes exclusively to Gioacchino Rossini.

Just in case audiences wouldn't understand what it was all about, Deems Taylor was engaged as a prologue to each act, and his witty comments are savorable, although the direction of his performance is bad—he stands up, he sits down, he goes to the piano, he wheels about, picks up a pencil—talk-

ing the while—not a very versatile performance histrionically, but acceptable and amusing if you rest your eyes every now and then.

Your ears will never get a rest, for the music or spoken dialogue goes on just as in the opera, and the sound track (as heard in a preview studio at least) is not too well modulated and pleasing. However, there is some truly fine singing, notably from a young and handsome baritone who plays the Barber, Tito Gobbi. He should have been signed up to come here long before you read this. Italo Tajo, a wonderfully whimsical character actor with a grand bass voice who plays Don Basilio, has been signed up. And, of course, there is Tagliavini himself. The tenor suffers somewhat in comparison as to face, figure and deportment with the baritone, however. Figaro should have been the hero in this film. Nelly Corradi sings well if somewhat piercingly as Rosina, but Vito de Tarranto is a wooden Italian Indian as Don Bartolo. Smaller roles are taken by Natalia Nicolini and Nino Mazziotti.

And what does it add up to? Simply that opera cannot be literally translated into a film medium. That is the humor of it, as Corporal Nym remarked in a noble movie which just vacated the theatre to make room for this one. After all, the films are sup-



SCENES FROM  
THE BARBER OF  
SEVILLE IN  
FILM VERSION

Above, the Count (Tagliavini) and Rosina (Nelly Corradi) are chaperoned by Figaro (Tito Gobbi). Right, Don Basilio (Italo Tajo) sings the Calunnia Aria



posed to offer us something new in technique and scope. Just to set up a camera before what amounts to a stage (the action takes place within a real house and in a real square but the effect is the same) is not the answer to opera on films. Where, oh where is that quality, imagination, which is so sorely needed in making music palatable to vaster audiences?

FOLLOWING a publicity campaign which, for a musical film, was almost as elaborate and noisy as that for *Duel in the Sun*, Carnegie Hall came to town—not to its namesake but to the Winter Garden and the Park Avenue Theatre simultaneously on May 2. It immediately got, not what is known to the musical profession as a tush, but something more like a commoner greeting known as tush-tush. For the Federal Film, released through United Artists and

presented by Boris Morros and William Le Baron, is about as pretentious a Hollywoodian brew of factual misrepresentation, sloppy sentimentality and let it be said—excellent musical sound tracking and cutting—as has held an audience restless for two hours and 14 minutes.

As is so often the case when a production falls between two critical worlds, the movie critics have hailed the music and blasted the story. There is no reason for anybody's approval of the yarn which Seena Owen (original story) and Karl Kamb (screen play) have tried to make palatable. A C. H. scrubwoman, bitten with the musical bug after witnessing the opening of C. H. with Tchaikovsky conducting, advances to such a highly paid executive position that she can afford to foot the bills for one or two promising youngsters' C. H. recitals (did I hear some hollow laughs from the execu-

(Continued on page 15)

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## Carnegie Hall a Pretentious Film

(Continued from page 14)

tive offices on 57th St. and 7th Ave.?) She (Marsha Hunt) has a son (father fell down stairs and broke his neck after getting restless and resigning from the serious musical world). This son (William Prince), brought up in the sacred purlieu of C. H., with all that music going on, is himself a little genius at the piano (who plays for him, by the way?) but gets tired of it and throws over his cultural opportunities in order to join Vaughan Monroe's band and play sickly tunes and "really live."

And that after he has been in on such C. H. performances as the Philharmonic under Bruno Walter, Artur Rodzinski, Fritz Reiner and Leopold Stokowski; has heard Lily Pons, Risé Stevens, Gregor Piatigorsky, Artur Schnabel, and Jascha Heifetz and has played accompaniments for Jan Peerce singing O Sole Mio ("singing must be fun, not work," remarks the tenor fatuously and misleadingly) and for Ezio Pinza (somehow dressed in his Don Giovanni costume in a C. H. studio and wanting to sing the Champagne Aria for several young lovelies sitting around and never explained).

In fact, right after a fairly superb performance of the Mozart aria by this marvelous singing actor, the young stupid goes with his newly-found deadpan blond girl friend (Martha O'Driscoll) to a night club and sighs "Oh what I've been missing," having heard Mr. Monroe dismally intone a torch song which never gets lit. All ends well, of course—that is, well for the movie conventions. Boy unties Mama's apron strings, marries Girl, makes records which Mama plays in lonely moments, quarrels with Girl who comes to Mama who understands and starts off to find Boy only to be taken once again by old admirer, Chief Usher or some such, to C. H. where in center box they witness Boy's triumph as composer of "modern music," some sleazy commonplace musical material put together by W. and M. Portnoff and called 57th Street Rhapsody with Harry James beaming and blowing the trumpet.

### What Is the Moral?

If this is leading young people—or older ones for that matter—to music, where is the moral? Listen to good music and turn to bad? Is that what they meant to say? It seems like it. For the excuse for "modern" music is not even good crisp inventive jazz—it is the hash thrown out the back doors of Tin Pan Alley. No matter how perfectly Lily Pons sings the Bell Song (and it is a perfect performance no doubt about it), no matter how absorbing the shots of Rubinstein's miraculous hands in "the" Chopin Polonaise and the Falla Ritual Fire Dance (and this is the most exciting of all the musical moments), no matter what the halo around Stokowski's head, the cool, matter-of-fact mastery with which Reiner accompanies a sparkling Heifetz performance of the Tchaikovsky, the imperious face and bearing of Walter in a few fine moments from the Meistersinger Prelude, no matter how attractively Risé Stevens looks and sings or how comfortably Walter Damrosch speaks (and by the way, the actor, Harold Dyrenforth, who plays a younger Damrosch, had better watch out or he'll grow up to be another conductor, so much does he resemble the real Walter)—no matter all these things, we say, if the point of the story is to decry and devalue and debase them.

As is so often the case in Hollywood movies, the emphasis falls heavily, premeditatedly and precisely upon the wrong values.

Thousands of movie-goers are going to see Carnegie Hall and, because

they are being told so and it seems to have the blessing of all these great musicians and one critic—there is a moment for the *Times'* Olin Downes when he comes in dress clothes to sit in a box "just for the fun of it" and commend the closing piece which is slightly uncomfortable—are going to believe that that is the way things happen in the world—in the musical world, and in Carnegie Hall in particular. They may be a little uneasy about it, for after all, the public has better taste than many movie magnates give it credit for. But the "cause" of music should be retarded rather than advanced by this twaddle.

For those who are prone to doubt that all cannot possibly be as limed in this camera view of C. H., let us hasten to offer one small reassurance. It is hardly possible that you, as a concert goer in real life, will ever walk into that presently not so immaculate hall and see Gregor Piatigorsky playing Saint-Saëns' Swan surrounded by an angelic choir of young lady harpists with floating sleeves. Or maybe we're coming to that!

QUAINTANCE EATON

## Menotti Operas Go to Broadway

The two works composed, "authored" and directed by Gian-Carlo Menotti known as *The Telephone* and *The Medium* moved into the Barrymore Theatre on May 1, where they hope to remain for a spell. The Ballet Society production, previously reviewed in these columns, has been taken over by Chandler Cowles and Efrem Zimbalist, Jr., in association with Edith Luytens, with settings and costumes by Horace Armistead, lighting by Jean Rosenthal and with Emanuel Balaban as conductor.

Mr. Menotti's musical and dramatic gifts have been analyzed before, but a fresh estimation of them before the case-hardened Broadway audience and subsequent ones makes one wonder. "Opera" has been a word much bandied about in recent times, and the drama critics hardly know how to handle it. Audiences, too, wonder if they should have rubber gloves or a long stick. Speculations are of no use,



Talbot  
Marie Powers lashes Leo Coleman in  
The Medium

however, and time and the box-office will tell.

In their present incarnations, the two works have certain cast changes and the benefit, particularly in the *Medium*, of a setting and lighting which almost tell a story themselves. Frank Rogier has taken over the assignment of the young man who has to go out to phone a proposal of marriage to a girl (Marilyn Cottlow) who cares only for Bell conversations—a slight bit in the style of *Amelia Goes to the Ball* which Menotti handles so cleverly. Marie Powers still is a menacing, terrible figure as the *Medium*. The beautiful singing of Evelyn Keller as her daughter and the poignant miming of Leo Coleman as the Mute who is killed by the *Medium* in her growing madness, make moments thrilling to the senses. Smaller roles are nicely done by Beverly Dame, Mr. Rogier and Virginia Beeler.

But for a Broadway audience, there will probably be drag and dullness, when the music holds back the already slight plot. The dramatic verities are not always best served, either. For example, the pistol shooting is a bad device. It looks silly and makes a loud noise where an eerie silence and perhaps a strangling would have served better.

As experimental musico-theatre, fine. As long-run material—we'll see.  
Q.

## Carnegie Pops Open Second Season

The second season of Carnegie Pop concerts began on May 1 with an audience of moderate size. The occupants of some boxes availed themselves according to last year's custom of the privileges of smoking and consuming soft drinks and assorted items of nourishment. Another tradition carried over from 1946 was that of twelfth hour changes of program. The Hon. Fiorello H. LaGuardia, for instance, was to have opened the first concert by conducting three Sousa marches. Illness of the ex-mayor deprived the audience of this notable experience and so the "gala opening" began with the Star Spangled Banner and the William Tell Overture.

The soloists of the evening were the Czech soprano, Eva Likova, the order of whose listed offerings was also somewhat changed. An attractive picture in gold lace and lamé, she was first heard in an aria from Smetana's charming opera, *The Two Widows*, and then in the second air of the *Queen of the Night*, from Mozart's *Magic Flute*. Later she contributed *Un bel di* from *Madama Butterfly* and the *Martern aller Arten* from Mozart's *Entführung aus dem Serail*. The other vocalist of the night was the baritone Robert Merrill, who sang in rousing fashion *Avant de quitter ces lieux*, from *Faust*, and *Nemico della Patria*, from *Andrea Chenier*, which last he was obliged to repeat. Later he gave *De Glory Road*, by Wolfe and a Lehar operetta song.

Under David Broekman the Pop Orchestra played Grieg's *Hall of the Mountain King*, the last movement of Dvorak's *New World Symphony*, Weingartner's arrangement of the *Invitation to the Dance*, David Rose's *Holiday for Strings*, the dances from *Prince Igor* and Sousa's *Stars and Stripes Forever*.

### Cellist Sails for England

Following his tour of 29 recitals in America and Canada, Mischel Cherniavsky, cellist, sailed on April 26 for England. Before returning here for the season of 1949-50, Mr. Cherniavsky will concertize extensively on the continent, and in the spring of 1948 he will tour South Africa.



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## A Prophet With Honor —At Last!

THE award of the Pulitzer Prize in music to the Third Symphony of Charles Ives averts, belatedly at least, the reproach that a prophet is not without honor save in his own country. It was a wise choice and one that reflects honor upon the discrimination and intelligence of the committee. But the fact remains that Mr. Ives is becoming widely recognized not in his early or middle years but in his seventies, and the very Third Symphony which won the prize had its first performance last year, though it was composed in 1911. Long before the American musical left wing had heard of Stravinsky or Bartok or Schoenberg, Mr. Ives was writing pieces in two or more keys simultaneously, using polyrhythms, scoring in new ways and performing other hair-raising musical experiments. And what is more important, his experiments were musically valid, as recent performances of his works have proved. He never sought public acclaim. He lived quietly, winning financial success in the insurance business and composing exactly as he pleased. Perhaps this very independence and idealism help to explain the tremendous vitality of his work.

A few artists have pioneered for Ives' music. John Kirkpatrick has performed the Concord Sonata for piano, one of Ives' major works, repeatedly. And Mordecai Bauman has been a skilled and faithful interpreter of the songs. Not only has the public responded enthusiastically to the sonata and the songs, but also to the chamber and orchestral works on the rare occasions when it has had the opportunity to hear them. At the Columbia festival last spring, both professional musicians and the lay public were deeply stirred by The Unanswered Question, Central Park in the Dark and the Third Symphony, three orchestral works, and by the Second Violin Sonata and the Second String Quartet, which is one of Ives' most challenging and memorable compositions. But to the public at large Ives is more a name or even a legend than he is a familiar figure. Perhaps the happiest result of the Pulitzer Award will be the stimulation that it will give to professional musicians and conductors to examine and to perform the unique and invariably exciting music of this American pioneer.

## A Swing Back to European Training?

IN a recent article in the New York Times Erich Leinsdorf, lately back from Vienna, suggested that young, talented but inexperienced American singers should accept two or three year engagements at the opera houses of the Austrian capital to acquire there a degree of routine they can scarcely obtain at home. The Viennese themselves might welcome such an arrangement as a means of revitalizing their operatic forces, sorely in need of renewal since the war. "New blood" is obtainable in only very limited quantities these difficult times and then only from areas still suffering all the hardships of a woeful reconstruction period. The Viennese officials with whom Mr. Leinsdorf discussed the scheme were, it appears, warmly in favor of it, though at first it might scarcely mean more than the engagement of singers for minor roles.

The plan unquestionably has much to commend it. To be sure, its various eco-

nomic and political features present problems which would first have to be solved. But assuming that such difficulties can be satisfactorily settled the project in its main outlines seems artistically sound. Doubtless it would be better if American singers could get their stage experience at home, in operatic theatres as unpretentious yet as hard-working as the provincial ones of Europe. But conditions being what they are, Mr. Leinsdorf's proposal or something like it ought to appeal to those willing to take a realistic view of things.

In any case the normal Viennese opera season runs to something like 600 performances and occupies annually something over ten months as against less than half that space here. The repertoire includes all those standard works larger or smaller American companies give and a considerable quantity of pieces they do not. Mr. Leinsdorf points out that an artist has, within a conservative estimate, the opportunity to sing one role or another 30 to 40 times within a two year period. Of course, it has been the custom for generations to sing every opera in German (as in France in French and in Italy in Italian), and this would involve the necessity of learning foreign languages. Yet the novice at the Metropolitan, in Chicago, San Francisco or other American operatic centers is confronted with much the same obligation. By a curious reversal of tradition just at the moment certain American cities are beginning to give some of their operas in English translations the Viennese are increasingly hearing Italian and French operas in their original texts. So that in one respect the differences might not be so great after all.

Anyway, Mr. Leinsdorf's project, if not yet in the stage of practical accomplishment, is not one to be lightly dismissed. It seems to hold out valuable possibilities.

## Louise Homer

WITH Louise Homer there disappears one of the last great figures of a lyric age of fable. Here and there a former colleague of hers may still tarry in the flesh among us, though living, like the mighty Olive Fremstad, in aloof and shadowy retirement. Mme. Homer left the stage before her gracious powers had definitely begun to show signs of impairment; and even when she returned to the Metropolitan Opera House for a few special appearances some twenty years ago she was still an exemplar of the grand manner and a vocalist of such uncommon beauty and soundness of schooling as to tower above certain of her associates. She did not regard her withdrawal from professional life as an excuse for idling. On the contrary, she was active almost to the day of her death and, primarily, on behalf of promising young singers—teaching, judging, guiding, inspiring. Her private life was as noble as her career and as happy.

## Personalities



Rosalyn Tureck, who is giving piano concerts throughout Europe, visits Mme. Ferruccio Busoni in the latter's apartment in Stockholm

It speaks volumes for the artistry of Louise Homer that her operatic accomplishments were not in the least diminished by the greatness of the singers who surrounded her during her years at the Metropolitan. At one time or another her associates there included Sembrich, Melba, Eames, Ternina, Fremstad, Nordica, Farrar, Destinn, Schumann-Heink, Caruso, the de Reszkes, Plançon, Scotti, Van Rooy, Chaliapin—to mention only a few almost legendary ones. Yet she fitted ideally into this crowded fresco of grandiose talents, even if she was rather less sensational or spectacular than certain of them.

Not only was Mme. Homer a highly versatile artist but an amazingly even one, as well. Looking back over her Metropolitan career it is not easy to decide what roles showed her rare vocal and stylistic gifts most advantageously. Somehow almost everything she undertook gave the impression of being her best. Amneris, Azucena, Laura, Ortrud, Waltraute, Fricka, Erda, Brangäne, Delilah, the Witches in Hänsel and Gretel or Königskinder, Suzuki—it was hard to pick and choose! Yet there was one role with which Louise Homer will forever be associated by those fortunate enough to have witnessed it—Orfeo, in Gluck's opera, which under Toscanini received such a superlative performance at the Metropolitan that it set a standard for the work in New York never yet surpassed. And of this unforgettable representation Mme. Homer's exquisitely moving and classical Orpheus was, together with Toscanini, the supreme ornament.

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# MUSICAL AMERICANA

**A**FTER his brilliant Paris debut, **Julius Katchen**, young pianist of Long Branch, N. J., appeared in concert with the Orchestre National, followed by a series of appearances with the Société des Concerts. He will play the Brahms D Minor Concerto with the Dublin Symphony in June. . . . To **Arturo Toscanini**, for having "dedicated his outstanding talent in the field of music in resistance to oppression and for the advancement of freedom," goes the 1947 One World Award in music.

**Marina Svetlova**, ballerina, recently flew to Honolulu to fulfill three engagements, her scheduled liner having engine trouble. . . . Another ballerina, **Mia Slavenska** (Mrs. Kurt Newmann), is now a mother. Her baby daughter was born in Santa Monica, Cal.

Wagnerites in Buenos Aires this summer will hear **Astrid Varnay**, soprano, as Brünnhilde in the complete Ring trilogy. . . . **Claudio Arrau**, pianist, is now making an extensive Australian tour, but has been forced to cancel a projected tour of South Africa on physician's orders. . . . **Lydia Cortese**, soprano, is now the wife of Whitney Blake, publisher.

On the verge of a trip to Paris, **Richard Hageman** could not resist a summons from Hollywood to score RKO Radio's filming of Eugene O'Neill's *Mourning Becomes Electra*. . . . **Frances McCollin**, Philadelphia composer, is the winner of the 1947 Pennsylvania Federation of Music Club's Contest with a setting of Longfellow's poem, *Christmas Bells*.

Among new American citizens are **George Reeves**, accompanist for Maggie Teyte, and **Antal Dorati**, Dallas conductor. Mr. Dorati will conduct in Hollywood, Chicago, and Montreal this summer. . . . Having played the Khatchaturian Piano Concerto 24 times in the past five years, **William Kapell** recently received an autographed picture from Khatchaturian himself. . . . **Efrem Zimbalist**, violinist, will present in Town Hall a series of concerts covering the history of violin music from the 16th Century to the present, the series beginning in November.

On behalf of the Greater New York Fund, **Helen Jepson**, soprano, spoke to the blind at a meeting held at the Lighthouse, New York Association for the Blind, on May 1. . . . For the fifth consecutive year, **Rosario and Antonio**, Spanish dancers, have been chosen as the "most popular Latin American artists" in the annual popularity contest sponsored by La Prensa, Spanish newspaper.

Among recent music publications is a song, *The Road I Have Chosen*, left in manuscript by the late **Charles Wakefield Cadman**. . . . At a preview of a recently released popular album of Kreisler Favorites, the violinist expressed approval of the job done by Russ Case, conductor-arranger. Of the solos taken by Charlie Spiva, jazz trumpet master, **Kreisler** stated that he hadn't realized till then how far the trumpet had advanced as a solo instrument.

**Oliver Daniels**, CBS radio producer and authority on Musical Americana (Hey? once over again, please), is writing a book on the history of American music, to be titled *Music in America*. . . . **Vivian Della Chiesa**, soprano, will be singing in Australia and New Zealand this summer. . . . Another American singer abroad will be **Lilly Windsor**, soprano, who has just signed a contract with the Rome Opera House for the winter season. However, Miss Windsor will return to the United States in June for a series of summer concert appearances.

Violinist **Jacques Thibaud** reports that he has had a marvelous time touring North Africa—beautiful country, he says—and is now investigating Switzerland and Romania.

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## What They Read 20 Years Ago

MUSICAL AMERICA for May, 1927



Cincinnati Festival personalities, from the left, seated: Florence Austral, Frederick Stock, Frank Van der Stucken, Lotte Leonard, Edward Johnson, Marie Sundelius. Standing: J. H. Thuman, Fred Patton, Horace Stevens, Nevada Van der Veer, Dan Beddoe, Richard Crooks, Herbert Gould



Left to right, Fritz Busch, Walter Damrosch and Wilhelm Furtwängler, who all conducted the combined forces of the New York Symphony and Philharmonic in a gala concert

### A Bad Idea or Good?

*Legislators of New Jersey recently heard one of their number urge enactment of a bill to permit the throwing of hand grenades at saxophone players. Apparently the once famous "Jersey justice" is trying to redeem itself.*

1927

Joseph Szigeti played the last Strad, the one called "The Swan," the first time the voice of this instrument had been heard in this hemisphere, in the auditorium of Wanamaker's in New York in a concert sponsored by Rodman Wanamaker to introduce the Wanamaker Collection of Stradivari, Guarneri, Amati, and Guadagnini instruments.

1927

### Bootleg Music

*Bootleg music is Europe's latest problem. Between 40 and 50 spurious Beethoven "masterpieces" have been found on sale in Germany alone, two spurious symphonies attributed to Haydn were recently produced in London.*

1927

### A Trifle Tardy

*Handel's Julius Caesar Sung for First Time in America. Performances at Smith College Under Direction of Werner Josten Believed First in This Country of Any of the Once-Popular Operas of this Master.*

1927

### Just Fancy!

*Wagner's Parsifal has just been given here for the first time at the Grand Theatre under the baton of Georges Razigrade.*

1927

### And After?

*Korngold's opera, The Ring of Polycrates has American premier in Philadelphia by Civic Opera Company. Irene Williams and Judson House have leading roles.*

1927

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## Tribute Paid to Désiré Defauw

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Chicago Conductor**

CHICAGO.—Witold Malcuzyński, pianist, appeared with the Chicago Symphony, Désiré Defauw conductor, on April 17 in Orchestra Hall, giving a virtuoso performance of Rachmaninoff's D Minor Concerto. The orchestral part was played with poetic feeling and impeccable taste, and the soloist insisted that Mr. Defauw and the orchestra share in the applause.

Strauss' Ein Heldenleben followed, with all the bombast and volume it calls for, and with smooth technical execution, too. Wagner's Prelude to Lohengrin was beautifully played at the opening of the concert.

At the final concert of the Tuesday afternoon series, on April 22, the many friends and admirers of Mr. Defauw, now nearing the end of his conductorship here, took the opportunity to show him how much they appreciated the fine work he had done during the past four years. When the last number was concluded the orchestra gave him a respectful tush and the audience stood and cheered.

The program held music to please many tastes: Beethoven's Overture to Egmont, Franck's Symphonic Poem Psyche, Fauré's Suite from Pelleas and Melisande, two Wagner excerpts and Liszt's A Major Piano Concerto in which Mr. Malcuzyński was soloist. All were meticulously performed, but most moving of all was the Fauré Suite, the type of music in which Mr.

Defauw excels. The concerto had an ideal interpreter in Malcuzyński, who made it warmly expressive as well as a dazzling show piece.

The last of the season's Thursday evening concerts was given on April 24, and on this occasion Edward L. Ryerson, president of the Orchestral Association, paid tribute to Mr. Defauw in a brief address. He praised him not only as a great musician but as a "gallant character and true friend." These remarks followed an enthusiastic orchestral fanfare and a standing ovation by the audience.

The program was made up mostly of extremely popular works, though it opened with the not so familiar Overture Patrie by Bizet. Debussy's Clouds and Festivals were played with the delicacy that keeps them fresh and enchanting despite their many performances. Skilfully executed, too, was Stravinsky's Fire Bird Suite, and Tchaikovsky's Fifth Symphony was revitalized by the zestful reading it received.

The Civic Orchestra, junior organization of the Chicago Symphony, ended its activities for the year with a concert in Orchestra Hall on April 20. John Weicher conducted, and the program consisted of works by Mendelssohn, Sibelius, Glière and Casella.

The Woman's Symphony of Chicago drew its largest audience of the season on April 21 when, with Izler Solomon as guest conductor, it presented an all Gershwin program in Orchestra Hall. Mr. Solomon seemed to have fused new life into the group for it played with a zest seldom shown before. Florence Henline was soloist in the piano concerto and in Rhapsody in Blue. A symphonic synthesis of songs from Porgy and Bess and An American in Paris completed the program.

Pierre Monteux, who for years has been greatly admired by Chicagoans because of his appearances with the Chicago Symphony at Ravinia, brought his own San Francisco Symphony to Orchestra Hall on April 25. Though there were many empty seats, the atmosphere was extremely friendly, and it grew more so as the evening progressed.

The program began with a clear, eloquent reading of Bach's Passacaglia and Fugue in C Minor. The Ascension by Oliver Messiaen came next, and though it was rather puzzling on first hearing without program notes, the music was arresting in quality, unconventional but sincere and direct.

The magic of Mr. Monteux's conducting was felt most in Ravel's Daphnis and Chloe Suite. The score's shimmering beauty was revealed so enchantingly that a long ovation followed. Brahms' C Minor Symphony was beautifully interpreted, too. Climaxes were achieved with apparent effortlessness but always with telling effect.

RUTH BARRY

Communist sympathies, but that the singer must confine himself to his musical program, not making any political speeches.

Mr. Robeson's program comprised operatic arias, Negro spirituals, traditional songs of various countries and among his encores, battle songs from Republican Spain, Russia and China.

## Chicago Has Rich Concert Season

**Windy City Calendar  
Filled with Variety of  
Recitalists**

CHICAGO.—Artur Schnabel made his third appearance of the year in Orchestra Hall on April 13, and again drew a capacity audience. Mr. Schnabel's playing was arresting, as always, in works by Bach, Beethoven, Chopin, Poulenc, Debussy, Granados and Stravinsky.

Jennie Tourel, soprano, brought the Musical Arts Song Cycle to a close on April 15 with a fine recital in Orchestra Hall. The songs she had programmed—by Bizet, Debussy, Poulenc, Haydn, Gretchaninoff, Mozart and Rachmaninoff—covered a wide range of musical expression, and she was wonderfully effective in them all. Her feeling for the comic was delightful, too, especially in Leonard Bernstein's amusing cycle of Kid Songs. The audience, though small, was captivated by Miss Tourel's charm and artistry and applauded enthusiastically.

Though suffering from a cold, Patrice Munsel went gamely through her recital in Orchestra Hall on April 18 before a large audience. Her program included songs by Bononcini, Mozart, Benedict and Rimsky-Korsakoff. Her accompanist was Stuart Ross, and Betty Wood played the flute obligati.

### Anderson Sings

Marian Anderson, contralto, drew a large audience to the Civic Opera House on April 20, and gave a recital including four church cantatas by Bach, songs by Schubert and Brahms, and a group of spirituals. Franz Rupp played her accompaniments, and Milton Preves, violist, joined in the Brahms group.

On the same afternoon, the Chicago Trio—Peggy Hardin, flutist; Ruth Klauber, pianist, and Robert Dolejsi, viola d'amore—gave a concert at Kimball Hall, playing compositions by Loeillet, Vivaldi, Neruda, Vinci, and Telemann.

Other particularly noteworthy recitals in Orchestra Hall during the Spring season have been those of tenors Richard Tauber and Jussi Björling, both received with great enthusiasm; among the many outstanding pianists appearing here, William Kapell made many new friends, and Robert Casadesu played with his accustomed but still unique power and brilliance. Rudolf Firkusny's performance was up to his usual high musicianly standards. Maria Kurenko's singing on April 1 was richly satisfying, as much through the charm of her personality as for her effortless, polished tones.

Ernst Krenek, composer and pianist, appeared with the Pro Arte Quartet in a program of his own works at Mandel Hall on April 1. On the following evening Mr. Krenek gave a lecture on Stravinsky's music at Kimball Hall.

For lovers of the dance, Ballet Theatre brought to Chicago four new productions, Giselle, Facsimile, Les Patineurs, and Pas De Quatre, appearing from April 7 through April 20. Felicitas Gobineau presented a program of modern dances at the Eighth Street Theater on April 14. She was accompanied at the piano by her husband, Daniel Sternberg, who had composed

most of the music for the dances. Trudi Schoop was well received in Orchestra Hall earlier in the season.

Space limitations prevent giving detailed reviews of all recitals given in Chicago. The more recent ones were those of Mae Doelling Schmidt, pianist; Earl Richel, tenor; George Haddad, pianist; Jerald Frank, pianist; Mildred Gibson Slocum, soprano (debut); Katherine Johnson, pianist; Oland Gaston, pianist; and Margaret Hanson, soprano. Noteworthy recitals earlier in the season were those of the Joseffer String Quartet with Nona Gray, pianist, as soloist; the First Piano Quartet; John Charles Thomas, baritone; Zino Francescatti, violinist; Marie Kopulos, soprano; Catherine Saurer, pianist; Stefan Bardas, pianist; Wanda Paul, pianist; the Lawrence College Choir; Gillette and Mirrari, duo-pianists; Miliza Korjus, soprano; Edalyn Bledsoe, mezzo-soprano; Joseph Szigeti, violinist; the Platoff Don Cossack Chorus; Lyell Barbour, pianist; June McMechen, soprano; Claudio Arrau, pianist; Henry Jackson, pianist; Erich Itor Kahn, pianist; Raya Garbousova, cellist; Lotte Lehmann, soprano; Andres Segovia, guitarist; Leah Effenbach, pianist; Louis Crowder, pianist, and Jean Nichols, soprano.

RUTH BARRY

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## Robeson Sings In Albany School

ALBANY.—Paul Robeson, Negro baritone, sang before an audience of 1,105 persons in the auditorium of the Philip Livingston Junior High School on May 9, and announced to reporters that he is leaving the concert stage for two years to devote his time to "lecturing, speaking and singing as I please."

His appearance in the auditorium followed a controversy with the Albany Board of Education which had given permission for the recital and then withdrew it after the House Committee on Un-American Affairs had reported that the baritone was active in a Communist inspired organization.

After a study of the Board of Education ban by the State Supreme Court, Justice Isadore B. Bookstein ruled that the Board could not bar Mr. Robeson from singing in the school auditorium because of his alleged

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## Wallenstein Wins Ditson Award

Alfred Wallenstein, conductor and music director of the Los Angeles Philharmonic, is this year's recipient of the annual Alice M. Ditson Award of \$1,000 presented by Columbia University to an American conductor for distinguished services to American



Alfred Wallenstein

music. Mr. Wallenstein has left Los Angeles for New York to accept the award and to conduct the NBC Symphony in a series of concerts.

In connection with the Ditson Award, Mr. Wallenstein was scheduled to conduct the NBC Symphony at Columbia's McMillin Theatre, on May 17, in the feature concert to be nationally broadcast at Columbia University's third annual Festival of Contemporary American Music.

Mr. Wallenstein has selected for this concert an all-American program that includes three premier performances and two first New York hearings. The three selections to be premiered will be Burrill Phillips' Tom Paine Overture, Halsey Stevens' Second Symphony and Richard Donovan's New England Chronicle. Completing the program will be the first New York performances of Ross Lee Finney's Variations, Fugue and Rondo on a Theme of William Billings and Douglas Moore's Second Symphony.

## Composers Receive Academy Awards

Among the 15 recipients of the annual grants of \$1,000, which included artists, writers and composers, three were made to musicians. Formal presentation was scheduled for May 22, in the Academy auditorium, New York.

The composers honored include Ulysses Kay, Tucson, Ariz.; Alexei Haieff, a native of Siberia now a resident of this country, and Norman Lockwood of New York.

Mr. Kay graduated from the University of Arizona and received his master's degree at the Eastman School in Rochester, N. Y. He has also been the recipient of numerous other prizes and has had a number of his works performed publicly.

Mr. Haieff spent his youth in Harbin, Manchuria. He won a Juilliard

Scholarship in 1934, besides several fellowships, and has been commissioned to write a number of works.

Mr. Lockwood though born in New York grew up in Ann Arbor, Mich., where his father was a professor of music in the university. He studied in Rome and Paris and in 1929, won the Academy of Rome award and returned there for study. He wrote a musical setting of Percy Mackaye's play, The Scarecrow, on commission from the Alice Ditson Fund of Columbia University. He has won a number of prizes and written many works on commission.

## Pulitzer Award To Charles Ives

This year's Pulitzer Award in the field of music composition went to Charles Edward Ives of West Redding, Conn., for his Third Symphony. The work was written in 1911, but was not performed until April, 1946, and then by a Chamber Orchestra under Lou Harrison, in one of New York's smallest halls. Recognition has been slow in coming to Mr. Ives. When his works have been played, they have won high praise, but performances have been scant and sporadic.

Mr. Ives received his education at Yale, where he came under the influence of Horatio Parker, a leading American music scholar of the time. After leaving Yale, he spent a good part of his life in the insurance business in New York, writing music and experimenting in acoustics in his spare time. His compositions, besides the Third Symphony, have included various works for orchestra, chorus, individual voices and chamber music ensembles.

## Sorority Sponsors Research Contest

Mu Phi Epsilon, National Music Sorority, has announced the annual Musicological Research Contest open to its members. The winner is announced at the summer meeting of the National Council. The national third vice-president, Mrs. W. S. Shaw of Fargo, N. D., who has charge of the contest this year, has announced the following judges: Dr. William S. Newman, University of N. C.; Dr. Lloyd Hibbard, North Texas State College; and Dr. Raymond Kendall, U. of Mich. The winner will receive \$100 and associate membership in the American Musicological Association.

The New York City Alumnae Chapter held a formal musicale and tea at the home of Rose Dirman on April 13. Artists appearing on the program were Doris Frerichs, pianist; Frances Lehnerts, mezzo-contralto, with Gayle Giles, accompanist; Lillian Rehberg, cellist, with Beatrice Dampsey, accompanist; and Rose Dirman, soprano, with Gayle Giles, accompanist.

## Ellabelle Davis Hospitalized

Following hospitalization for an operation, Ellabelle Davis, soprano, has been obliged to cancel all engagements for May and the early part of June. Miss Davis expects to resume her schedule about June 15.

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## Montreal Host To Music Festival

### San Francisco Symphony Plays—Casadesus Heard As Soloist

MONTREAL.—This city was recently the scene of a huge International Festival of School Music which extended over three days, April 24, 25, and 26. Participants in the festival came from 80 cities, both in Canada and the United States, and numbered 12,000. There were some 1,500 students coming from other cities than Montreal. Six concerts were given during the three-day schedule. Fifty-nine school choirs, 44 bands and 42 orchestras took part in this festival, probably the greatest of its kind ever to be held in this city or in Canada.

American delegations have come from Schenectady, N. Y., Medford, Mass., Warwick, R. I., Jamestown, N. Y., Woonsocket, R. I., Oakland, Me., Mohawk, N. Y., Burlington, Vt., Danbury, Conn., and other cities. Canadian participants have come chiefly from the provinces of Quebec and Ontario.

The massed bands were conducted by the well-known Canadian band-leader, Dr. J. J. Gagnier, while the orchestras were under the direction of Albert W. Wassel. The massed choir of many thousands of voices was di-

rected by Dr. John Finley Williamson, conductor of the famous Westminster Choir.

Another major event in the musical life of Montreal was the visit of the San Francisco Symphony under Pierre Monteux on April 17. The orchestra delivered with gusto and beauty of sound such standard pieces as Beethoven's Seventh Symphony, Ravel's Daphnis and Chloe Suite No. 2, Wagner's Flying Dutchman Overture, and Claude Debussy's Nuages and Fêtes. Also on the program was the first local performance of Darius Milhaud's charming and tuneful Suite Française. Mr. Monteux, known to local audiences for having conducted the Montreal Philharmonic many times, conducted with his usual authority and tonal balance. A large audience recalled the conductor many times and finally, Berlioz's Rakoczy March from La Damnation de Faust was given as encore.

Another musical event of importance was the last pair of the subscription concerts given by the local orchestra on April 8 and 9. La Société des Concerts Symphoniques orchestra was conducted by its permanent musical director, Désiré Defauw, and the program he offered included the beautiful music from Pelléas and Mélisande by Gabriel Fauré and a brilliant rendition of Respighi's Pines of Rome. The soloist on that occasion was the eminent pianist Robert Casadesus, who played the Fourth Concerto by Saint-Saëns with his usual artistry.

Alexander Brott, concertmaster of the orchestra, conducted a performance of his own symphonic poem, Concordia. This tuneful and well-constructed piece was introduced last summer at the Prague Music Festival.

GILLES POTVIN.

### Recitals and Ballet In Montreal

MONTREAL.—On April 25, at His Majesty's Theatre, Canadian Concerts and Artists Inc. presented the two well-known singers Jan Kiepura, tenor, and Marta Eggerth, soprano, in joint recital. Their program consisted mainly of arias and duets from the operatic repertoire and included also works by the Polish composers Moniuszko, Marczewski, and Wieniawski. A large audience received the artists enthusiastically.

Trudi Schoop and her Comic Ballet made two appearances before capacity audiences on April 26. The only item on the program was her new ballet-comedy, Barbara, which proved to be a work of unusual interest and quality. Trudi Schoop and her ensemble showed extraordinary skill and were greeted with bravos.

Tito Schipa, the noted Italian tenor, gave a recital on April 28 at His Majesty's Theatre. He offered a program chiefly composed of operatic arias and Italian songs. His brilliant voice and perfect bel canto style visibly charmed his numerous listeners.

G. P.

### Toronto Symphony Completes Year

TORONTO.—Highlighting the musical events at Massey Hall, Toronto, during the first quarter of 1947 have been the Toronto Symphony's offering of 10 Tuesday Subscription Concerts, 15 Pops, and a number of Student Concerts. In early January, Bernard Heinze of Australia was guest conductor for three concerts. "When I go back," he said, "I shall tell the people of Australia that Sir Ernest MacMillan has built up a truly great orchestra."

On Jan. 21 the Subscription Concert with Anna Kaskas, contralto, as guest artist, was outstanding. On Jan. 31 Bone and Bennett, duo-pianists, appeared with the orchestra in a Pop Concert, and William Kapell gave a brilliant piano display on Feb. 4. On



### FIRKUSNY IN PHOENIX

Dressed in western clothes and cowboy boots, Rudolf Firkusny, pianist, poses in the Arizona sunshine with Milton K. Rasbury, president of the Phoenix Community Concert Association.

PHOENIX, ARIZ. — Following his concert for the Phoenix Community Concert Association, Rudolf Firkusny visited a few days at the ranch home of Mr. and Mrs. Sam Kleck at Casa Grande, where he spent much of his time riding western-style. This was Mr. Firkusny's second appearance on the Community series here. Now in its 15th season, the Phoenix Community Concert Association, one of the first Community associations organized west of the Missouri River, has presented 73 artists and attractions.

Feb. 18 and 21, Eugene Szenkar replaced Sir Ernest on the podium, with Carmen Torres, Spanish contralto, as guest artist on the 21st.

Tossy Spivakovsky, violinist, was soloist with the orchestra on Feb. 25 in the Beethoven Concerto. Jean Dickenson, soprano, sang on Feb. 28, and Marcel Grandjany, harpist, enriched the Subscription event of March 14.

Robert Schmitz, French pianist, appeared with the orchestra on March 18, playing Henri Barraud's First Piano Concerto. On April 11 Mona Paulce, mezzo-soprano, was the guest artist. The Toronto Symphony brought its 1946-47 season to a close on April 15, presenting Beethoven's Ninth Symphony with the Toronto Mendelssohn Choir assisting.

R. H. R.

### Recital Season Closes in Toronto

Stern, Maynor, Lehmann, Horowitz Heard—Mendelssohn Choir Appears

TORONTO.—The three series sponsored directly by the Eaton Auditorium concluded with Isaac Stern, violinist, in deluxe programs on April 17 and 19. Another great violinist who renewed acquaintance with Eaton audiences was Mischa Elman, heard Jan. 7 and 9. Other instrumentalists were: Vronsky and Babin, duo-pianists, in a performance of artistic unity, Feb. 13 and 15; and Andres Segovia, foremost interpreter of the Spanish guitar, March 13.

Among vocalists in the Eaton series have been: Dorothy Maynor, soprano, in a very fine recital, Feb. 6 and 8; Anna Kaskas, contralto, in a joint recital with Lansing Hatfield, baritone, March 27 and 29—a delightful treat, with generous encores; Todd Duncan, baritone, March 20 and 22; Kenneth Spencer, basso, April 10. Capacity au-

diences laughed hilariously with Trudi Schoop and her Comic Ballet, Jan. 16 and 17.

Special concerts given in Eaton Auditorium included: Mieczyslaw Horszowski, master pianist, Jan. 18; Helen Fogel, pianist, Jan. 8; Clifford Poole, young Canadian pianist, Jan. 23.

On Jan. 15, 22 and 27, International Artists, Walter Homburger, Toronto manager, presented Lotte Lehmann in three Lieder recitals in Eaton Auditorium. The song-cycle given was identical with that presented by Mme. Lehmann in New York on Sunday afternoons during January. Through inadvertence, these three Lehmann events were listed in the Special Issue for 1947 as part of the Eaton Auditorium Subscription Series. The local management of International Artists also presented in Massey Hall Vladimir Horowitz, April 18. R. H. R.

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**BROADCAST TO SOUTH AMERICA**  
Ricardo Odnoposoff, violinist, after his broadcast to Latin America from the Montreal studios of the CBC, International Service. At left is John Newmark, pianist; right, Eugenio Llano, Senior Spanish-language producer

Marisa Regules with Thomas Archer, Canadian musicologist, after her Latin American broadcast

B. B. Salmon



B. B. Salmon



## Ford to Sponsor Meredith Willson Show over CBS

The Meredith Willson show is now sponsored by Ford and Mercury-Lincoln dealers of America, and is to be heard on Wednesdays over CBS, the initial program on June 18, 9:30-10:00 p.m. EDT.

A nationwide tour is planned for fall and winter, the program originating in a different city each week. The touring cast consists of 60 people, including musicians and other artists.

Many of the popular features developed by Willson will be continued in the new series. Paulina Carter will be featured at the piano, and Ben Gage will double as announcer and vocalist.

## Words with Music

(Continued from page 8)

the noise to the last, or cut out the applause and use the time for commentary.

Conrad B. Harrison, Deseret News (Salt Lake City)

Get away from the ladies' club style of chit-chat that is time-wasting and foolish. Give facts, not adjectives. Cut out the superlatives and the sentiment. And never say "Liddle did he guess—"

Constance Mackay, Vancouver News-Herald

More careful verification of facts before presentation would be an improvement in some cases, since one frequently hears statements given which purport to be musical facts but in reality are either false or only half-truths. An occasionally noted

tendency to "talk down" or condescend to the average listener should be curbed; the discussion should be presented straightforwardly, without apology but also without high-toned airs.

Graham W. Howe, Fremont (Nebr.) Guide & Tribune

More anecdotal comment, a lighter style, à la Meredith Willson.

Marcella Slajchert, Lincoln Star

Need more anecdotal comment about: (1) composer, (2) music, (3) performer.

John V. Blalock, Durham (N. C.) Morning Herald

When necessary to have intermission talk I would prefer notes on music—I enjoy the Metropolitan Opera Forum and Quiz.

Virginia Braun Keller, Ohio State Journal (Columbus)

I hesitate to say "lighter style" because I hate to see slapstick injected. Can't we get across the idea that good music is also good fun, without descending to "gags"?

Ruth Edgar, Chester (Pa.) Times

More sponsors for good musical programs so that they may be spread out over the entire week instead of weekends only.

Ann Seely, Palm Beach Daily News

Instead of attracting a listener, most of them bore or frighten him before he begins to listen. . . . Not so much a question of style as it is the matter of knowledge and enthusiasm. The announcer's voice also helps attract or bore.

Mrs. George C. Eichhorn, Greensboro (N. C.) Daily News

The average radio listener, just as the newspaper reader, loves more information about the performer—such as the human side of the musician, so anecdotes may suffice in this case, when time is limited. If we had more musical minded announcers such as Milton Cross and Ben Grauer, our musical appreciation would certainly be enhanced.

Jinny Constance, Miami Daily News

Have Downes or someone like him discuss plot and music of Metropolitan operas instead of the quiz and other intermission twaddle most of which is obvious.

Bruno David Usher, San Diego Tribune-Sun

I'm satisfied with what we get. After all, what do you want? . . . for free. I think they ought to give the names of the flute, clarinet, trumpet players of the leading symphony orchestras. They deserve it.

Edward M. Johnson, Hartford Times

Better still would be a period of silence!

Alan Grey Branigan, Newark News

Not a lighter style, exactly, but one which is brief and intelligible on a level other than that of the composer-orchestra circle.

Theo Jean Ahrends, Peoria Star

I think the script should give as much information about the music, composers and performers as possible, particularly during the current newspaper print shortage. Radio and music editors do not have the space to give such information on their pages.

Oscar Smith, Akron Beacon Journal

No point to data about performers. It is nearly always publicity material, and it is performance in which audiences are interested. Anecdotal comment, although usually adding little, may be worthwhile if it is truly revealing about a composer or a piece of music. The performance history, background and programmatic meaning about some of the music might improve programs. Music knowledge beyond a mildly conversant degree, is unnecessary, what with ampler research opportunity.

Wesley First, Erie Dispatch

There never have been program comments to equal those of Lawrence Gilman with the Philharmonic years ago.

E. Clyde Whitlock, Fort Worth Star-Telegram

Each listener must get it by hearing the music. The composer and the performer can be introduced, and made known to audience. Beyond that, I believe the music should be left to speak for itself.

Willard L. Underwood, Wichita Falls Record News & Times

More information about the music, the composer and performer always is welcome, but on a musical program if the script is kept to an irreducible minimum, giving only such information as is absolutely necessary, it is more desirable.

John Oliver, Edmonton Bulletin

I believe potential classic-listeners are lost by lack of lively, anecdotal introduction.

Neil Morgan, San Diego Journal

In general, I'd suggest commentators approach music with less reverence, and announce it as it is—pleasant sounds to be enjoyed. Cannot good music be treated with less ponderosity?

J. Burke Martin, Radio Station CFPL (London Free Press)

Would like Deems Taylor back on the Philharmonic broadcasts.

Hugh Hostetter, Hanover Evening Sun

For those new to classical music, some comment on composition and composer is helpful.

Ruth Hutchins, St. Petersburg Evening Independent

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## RECITALS

(Continued from page 12)

reanimated it. Each of the episodes of the sonata was distinct in mood, yet woven into the overall development. For once, the fughetto was taken at a

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tempo which made contrapuntal sense and the fine-spun filigree and flying octaves were never allowed to obscure the basic structure.

Quite as remarkable was Mr. Casadesus' performance of six Chopin Mazurkas. Both the lusty peasant rhythms and the emotional refinement of these poems were faithfully reflected. Every one of them could have been danced. But the crown of the evening consisted of Debussy's *Masques*, *La Soirée dans Grenade* and *L'Isle Joyeuse*. Mr. Casadesus is one of the supreme Debussy interpreters of our time. Since the departure of Walter Gieseking, the writer has not heard such exquisite nuances of tone and such magical, floating phrases. After repeated exposure to brutal pounding, a recital like this comes as dates and water to a thirsty wanderer.

S.

### Oscar Griffin, Tenor, April 27

Oscar Griffin, Negro tenor, and a winner of the Marian Anderson Scholarship, gave a recital at Town Hall on April 27. The young man undertook a program some of whose items were more or less beyond his expressive capacities and the present condition of his technique. He was doubtfully advised, for instance, to attempt things like Beethoven's *Adelaide* or Schubert's *Am Meer*, *Anfenthalt* and *Die Kraehe*. More in his line were Stradella's *Pieta*, Signorelli's *Scarlatti's Spesso Vibra Per Se Gioco*, *O Cessate di Piagarmi* and *Son Tutta Duolo*, some French songs by Delibes, Vidal and Massenet and, of course, a group of Spirituals. The *Una Furtiva Lagrima* aria, from *L'Elisir d'Amore*, was another of his more ambitious ventures.

Mr. Griffin's voice is of uncommonly sympathetic quality though not always properly equalized. Some of the tones of the middle and upper part of his scale have an almost baritone timbre and body. The trouble comes when he strives for exaggerated subtleties of effect and soft nuances. At such times he produces a kind of semi-audible falsetto which, as often as not, is untrue to pitch. If the young man can correct flaws of the sort he may become an interesting artist, for he sings with uncommonly good taste and some sense of style. Otto Herz was his accompanist.

P.

### Jeanne Behrend, Pianist, April 28

Jeanne Behrend, pianist, lately returned from a good-will tour of Latin America, gave a recital in the Times Hall on April 29, beginning her program with a group of early pieces by Reinken, Pasquini, Gibbons and Boehm and closing it with Beethoven's *Sonata Op. 10*. There followed a sonata by Aaron Copland and, after the intermission, a group by South American composers, Guarneri, Magnone and Villa-Lobos, which also included one of Darius Milhaud's Brazilian pieces.

Miss Behrend's playing is not unknown to the New York public and on this occasion it exhibited all its familiar good qualities, a brilliant technique and an unusually keen feeling for style. Some of the early works were played a trifle loud, but the Copland sonata was well done and all its good points well brought out. It was well contrasted with the preceding Beethoven. The South American works had an authentic atmosphere. The audience was a very well-disposed one.

H.

### David Sokoloff, Pianist, April 17

David Sokoloff, a pianist from Philadelphia already heard here earlier in the season, gave a second recital at Carnegie Hall on April 17, when he again revealed pronounced talent and an as yet uneven development of it. Facile fingers and a well-rounded technique in general proved a valuable asset in vanquishing the hurdles encountered in the opening Prelude and



Jeanne Behrend

Oscar Griffin

Fugue in E Minor by Mendelssohn, Schumann's *Sonata in F Sharp Minor*, the Chopin Ballade in A Flat and Polonaise in E Flat and Liszt's *Mephisto Valse*.

But while there was indisputable sensitiveness of approach to almost everything he undertook there was little communicative discernment of the inner essence of the music. The cathedral-like nobility of the introductory evocation of the Schumann *Sonata* and the inherent poignancy of its slow movement eluded him, as did the deeper emotional and dramatic significance of the Ballade. He was more specifically in his element in the Scriabine *Sonata*, Op. 23, No. 3, the significance of whose four movements was convincingly realized and authoritatively set forth in a performance of impressive musical vitality.

C.

### Clara Shen, Pianist, April 19

Clara Shen, pianist, a native of Portland, Ore., who has visited China twice and received a Chinese government scholarship, made her New York debut in Town Hall on the afternoon of April 19. Her program was made up of Bach's *Chromatic Fantasy* and *Fugue*; Schumann's *In the Night*; Brahms' *Variations and Fugue* on a theme by Handel; Debussy's *Children's Corner Suite*; Prokofiev's *Second Sonata*; and Khachaturian's *Tocatta*. Miss Shen was at her best in the Debussy music, which she played with considerable imagination. A less heroic program would have brought out her lyrical gifts more convincingly. She was cordially received.

B.

### Robert Menga, Violinist, April 19

A violinist of only 12 years from Massachusetts, Robert Menga, made his New York debut in Carnegie Hall on the afternoon of April 19 before a friendly audience. He is a winner of the Edgar Stillman Kelley junior scholarship of the National Federation of Music Clubs and has appeared in Boston at a children's concert in the Esplanade series. His program was typical of the staggering assortments of music employed to display the talents of young virtuosos. It included both the Mendelssohn Concerto and Wieniawski's Concerto in D Minor; the Vitali Chaconne; and works by Paganini, Geminiani and Fiorillo-Ondricek. Mr. Menga is indisputably talented and he gave evidence of good training. The vast reaches of Carnegie Hall and the program chosen for his debut, however, were not best suited to his present abilities.

B.

### Caroline Thomas, Violinist, April 20

Caroline Thomas, violinist, reappeared on the local stage after a long absence, when she gave a concert at the Town Hall on April 20. Assisted by an orchestra, under the leadership of Josef Bonime, she devoted her program to three concertos—Bach's in E, Bruch's in G Minor and Wieniawski's in D Minor. As an introductory number the orchestra was heard in the overture to Mozart's *Figaro*.

Miss Thomas was heard to best advantage in the slow movement of the Bruch Concerto. Here she achieved a poetic quality not always evident the rest of the evening. In cantabile

(Continued on page 23)

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## RECITALS

(Continued from page 22)

passages, her tone was much smoother and her playing securer in pitch than in pages calling for dash and technical brilliancy. An audience of good size applauded her cordially. Y.

### Olyve P. Hopkins, Soprano, April 20

Olyve P. Hopkins, Negro soprano, who has been heard in New York before, gave a recital in the Town Hall on April 20 with J. Alen Taffs at the piano. As at a previous hearing, Miss Hopkins impressed with a good voice of agreeable quality and the ability to differentiate between the styles of her various numbers. She



### LEHMANN APPEARS FOR SOUTH BEND CIVIC ASSOCIATION

After Lotte Lehmann's recent concert for the South Bend Civic Music Association, members of the Association, who had gone backstage to express their appreciation, were caught in the above picture. From left to right are: Lincoln J. Carter, president of the South Bend Association; Barbara Kantzer, vice-president; Mme. Lehmann; Irvin S. Dolk, vice-president; Effie Harman, vice-president emeritus; Mrs. Wesley C. Bender, secretary, and Delos M. Coen, treasurer

did some excellent singing in works by Handel, Caldara and Lotti and the much over sung Alleluia! of Mozart. There were also songs by Grieg, Strauss, Schubert, Bemberg, Ferrari and a French group by Hûe. Le Miroir, by Bemberg was especially good. There were also Depuis le Jour and of course, a group of spirituals. A good-sized audience received the singer cordially. D

### Isobel De Marco, Pianist, April 20

Isobel De Marco, pianist, was heard in a recital at the Times Hall April 20. Her program included Beethoven's Les Adieux Sonata, Chopin's F Major Ballade, Liszt's St. Francis on the Waters and works by Brahms, Schumann, Debussy and Fauré. Perhaps her best playing was done in Debussy's Claire de Lune. Elsewhere her playing was scarcely up to the standards required for public appearances. N.

### Musicians' Guild, April 21

The Musicians' Guild of New York brought its first season to a close at Town Hall on April 21, with its fourth program of chamber music. The evening featured a Sextet for string quartet, piano and clarinet by the contemporary Aaron Copland and surrounded it with Mozart's Sonata for violin and piano in E Flat, K. 481, played by Joseph Fuchs and Leo Smit, Bach's Suite in D Minor for cello unaccompanied transcribed for viola and so played by Lillian Fuchs, and the Brahms String Quintet in G, Op. 111. In this last work the Kroll Quartet was augmented by Carlton Cooley and his viola. The Copland work was played by the Kroll group, Leo Smit, pianist, and David Oppenheim, clarinetist.

The Copland Sextet fashioned in 1937 from the material of the composer's Short Symphony written in 1933 but never performed as such because of its difficulties, had been played here but once before, eight years ago, and so it came to the great majority in the audience on his occasion as a novelty. Of the three movements the middle one, a Lento of gripping beauty, was the one that undoubtedly will leave the deepest impression. The hectic first movement in a characteristic Copland idiom is handled with expert adroitness while the re-emergence of previously heard thematic material lends an element of

surprise to the scherzo-esque finale. The work was played with a contagious conviction by all the performers concerned.

The feature of the evening that obviously gave the greatest esthetic pleasure to most of the audience was the playing by Lillian Fuchs on the viola of the Bach Cello Suite in D Minor. This was a performance of outstanding beauty both as regards tonal opulence, technical finesse, authoritative grasp and loftiness of style. In the opening Mozart Sonata the tonal framework of the music was somewhat forced out of focus with a certain resultant stridency of effect, but, taken all in all, this concert formed a worthy and climactic finale to the first season's ministrations of a music-making group that has rightly received a warm welcome. C.

### Zenon Tuczynski, Pianist, April 22

Doubtless Zenon Tuczynski, a 13-year-old pianist who gave a recital at no less a place than Carnegie Hall, has been well taught and equally doubtless he possesses the ability to strike a given number of notes in a given time. Apart from that there seemed to be little reason for exhibiting the chubby youngster in concert at this stage. What he may develop into five, let alone 10 years from now is, of course, anybody's guess. At present his attainments can be matched by numerous pupils in local studios whose talents are not yet considered ripe for public exposure. Master Tuczynski addressed himself to Bach's French Suite in G, Beethoven's C Minor Sonata, Op. 10, some Ecosais, a Prelude, Mazurka and Polonaise of Chopin, Henselt's Bird Study and pieces by Heniot Levy, Moszkowski, Paderewski, Debussy and Mendelssohn. A moderate audience applauded his performances in friendly fashion. P.

### General Platoff Don Cossack Chorus, April 20

The General Platoff Don Cossack Chorus, Nicholas Kostrukoff, conductor, presented a truly memorable concert of Russian choral music on April 20, at Carnegie Hall. The opening group included religious music by Lomakin, Tchaikovsky and Donizetti. An Ave Maria by the last named composer, which was especially com-

(Continued on page 27)

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Noel Straus, N. Y. Times, Oct. 26, 1946





## Portland Symphony To Be Revived

**Werner Janssen Chosen  
Conductor — James Hart  
New Manager**

PORTLAND, ORE.—Werner Janssen, conductor, will lead the Portland Symphony in its first season since 1938, according to a recent announcement. In 1935-36, Mr. Janssen was the first native-born American to con-



Werner Janssen

duct the New York Philharmonic. He also has directed orchestras in Chicago, Philadelphia, St. Louis, Baltimore, Salt Lake City, and Los Angeles. Currently he is director of the Janssen Symphony in Los Angeles.

Mr. Janssen is in Portland during May to assist the directors of the Symphony Society in arranging programs for the 1947-48 season, which will begin in late October or early

November. A scheduled of about 20 concerts is planned.

The Symphony Society is now in the midst of a membership campaign, with an emphasis on attaining a wide range of public participation. A total membership of four or five thousand is contemplated, all regular members having equal standing and full voting privileges.

Rehearsals will be held in various parts of the city, possibly in school auditoriums, with public attendance invited. This policy, the Society hopes, will tend to quicken the music interests of the student bodies of the schools and pave the way for the future development of music in Portland.

A budget goal of \$135,000 has been set for the year, and in April enough funds had been raised to seat 15 musicians in the contemplated 70-piece orchestra.

James S. Hart was recently appointed as the Symphony Society's first full time business manager. A former instructor in the music dept. of Amherst College, Mr. Hart served as a Captain in the 10th Mountain Division and was awarded the Silver Star for gallantry in Italy.

JOCELYN FOULKES

## Tacoma Orchestra Ends Season

TACOMA, WASH.—Playing to large, enthusiastic audiences, the Tacoma Philharmonic Orchestra has recently completed one of the most successful seasons in its 14-year history from both the artistic and financial standpoints.

In its four concerts, the orchestra, under the baton of talented young Eugene Linden, featured as guest soloists Claudio Arrau, pianist; Tito Schipa, tenor, and Herbert Horn and Leonard Anderson, duo pianists.

Mr. Arrau gave a capable reading of the Brahms D Minor piano concerto, and Mr. Horn and Mr. Anderson, young Tacomans, played the Mozart two-piano concerto with considerable feeling.

However, it was the exceptional work of the orchestra directed by Mr. Linden, University of Washington music instructor, that drew the greatest ovations here. The 75-piece organization showed up brilliantly on every occasion.

Its versatility was reflected in the distinguished performances that were given to the Beethoven Seventh Symphony, the Strauss tone poem, Don Juan, Delius' On First Hearing a Cuckoo in Spring, Rossini's William Tell overture and Stravinsky's Firebird suite.

J. M.

## Philharmonic Season Ends in Los Angeles

**Santa Monica Symphony  
Plays — Summer Plans for  
Hollywood Bowl Announced**

LOS ANGELES.—The 28th season of the Los Angeles Philharmonic closed with an all-Beethoven program conducted by Alfred Wallenstein, April 17-18, in the Philharmonic Auditorium. The First and Third Symphonies were prefaced by a Leonore Overture.

Harvey S. Mudd, President of the Board, made a plea for the maintenance fund of \$200,000, and expressed his satisfaction over the excellence of Mr. Wallenstein's orchestra. The players had given a crisp and well-timed performance. In June, members of the orchestra will journey to Provo, Utah, for several concerts at the University, where the Utah Centennial is to be celebrated.

Jacques Rachmilovich conducted the Santa Monica Symphony on April 19 in a Russian program, climaxed by the Rachmaninoff Bells Symphony with soloists and chorus. The orchestra is sponsored by the Santa Monica Civic Guild, and is chosen from the best players of the studios. The chorus was trained by Dr. Norman Soreng Wright.

The Bells Symphony was given an outstanding performance, and reached a large audience over the air. Other numbers on this unusual program were Khatchaturian's Masquerade Suite and Kabalevsky's Fête Populaire.

ISABEL MORSE JONES

## Minneapolis Symphony Plays in Seattle

SEATTLE, WASH.—The magnificent playing of the Minneapolis Symphony in its tour of the Pacific Northwest highlighted the slack musical season here this spring.

The 70-piece group, under the direction of Dimitri Mitropoulos, played in Seattle under the banner of Impresario Cecilia Schultz and also appeared in the northwest at Yakima, Vancouver, B. C., Everett, Lewiston, Idaho, and at Washington State College, Pullman. Ovarions from capacity audiences greeted the orchestra everywhere.

The Seattle Philharmonic and Choral Society gave two successful spring concerts. One featured David Soter of Bremerton playing the Wieniawski Violin Concerto, and the other saw the non-professional group of 160 people present Mendelssohn's St. Paul.

In its third concert of the season, the University of Washington Symphony, George C. Kirchner conducting, showed that it would be up to the challenge of a big-name conductor this summer when Thor Johnson, new Cincinnati Symphony director, comes to Seattle to lead them in four concerts. The University is building a summer music festival around these performances.

Francis Aranyi's Youth Symphony Orchestra of the Pacific Northwest

gave perhaps its most brilliant concert of its five-year history on April 17. Mr. Aranyi's youngsters gave a fiery performance of the Tchaikovsky Fourth Symphony and supported Robert Lezin, 15, splendidly in the Mendelssohn Violin Concerto.

Artists on the Cecilia Schultz series, in addition to the Minneapolis Orchestra, were Jascha Heifetz and James Melton. The regular concert season was scheduled to close in May with the appearance of the San Francisco Symphony.

JOE MILLER

## Chocolate Soldier Given

GREENSBORO, N. C.—On May 1, the Euterpe Opera Group of Greensboro presented The Chocolate Soldier with a cast drawn from local talent. Clifford Bair conducted and among those in the cast were Jean Warren, Don Trexler, Lucy Hamm, Jack Smith and Eloise Blackwelder.

H. W. E.

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## ORCHESTRAS

(Continued from page 12)

to the technical scope of the instrument. Mr. Wagenaar's *Feuillet* is brief and witty, and the orchestra played it merrily. And the Brahms Fourth was so sincerely and eloquently performed that the occasional little slips were scarcely noted. Mr. Berzowsky, Mr. Salzedo and Mr. Barzin were all recalled after the concerto. S.

### Mozart Orchestra Gives Concert

The Mozart Orchestra of the Music School of the Henry Street Settlement gave a concert in the Times Hall on April 22, featuring composers of the 18th century with the exception of Piston's *Concertino for Piano and Orchestra*.

Making up the program were Mozart's *Sinfonia Concertante* in E Flat Major for Oboe, Clarinet, Bassoon, Horn and Orchestra; Bach's *Violin Concerto* in E Major; Haydn's *Symphony in D Major*, No. 104; and the Piston work. These compositions, none of them heard frequently enough, were capably conducted by Robert Scholz, and the soloists carried out their assignments with aplomb.

These latter included David Maiden, violinist; Martin Canin, pianist; Charles Sirard, bassoonist; Joseph Kerrigan, clarinet; Lois Wann, oboist; and Welden Wilber, horn. A sizeable audience applauded enthusiastically. L.

### All Veterans Orchestra, May 3

In its Town Hall concert, under the direction of Sascha London, the All Veterans Orchestra with Lola Monti-Gorsey, soprano, presented an afternoon of delightful orchestral music, including some rarely played works. Composed of 36 veterans, the orchestra offered Karl Philipp Emanuel Bach's *Concerto for Orchestra* in D Major, the D Major Symphony (K. 133) of Mozart, Menotti Salta's *Nocturne* and Kabalevsky's suite, *The Comedians*, heard for the first time in America.

Miss Monti-Gorsey, accompanied by the orchestra, sang the American premiere of five of the settings by Shostakovich of eight British and American Folk Songs, in addition to works by Bellini, Weckerlin, Ter-Ghevondian and Maximilian Steinberg.

The same revealing sympathy which characterized the classical portions of the program was apparent in the contemporary works. N.

## Flagstad Acclaimed in Carnegie Hall

Capacity Audience Welcomes Soprano — Building Picketed

A cheering, whistling, stamping crowd of capacity size left no doubt of its approval of Kirsten Flagstad's singing when the Norwegian soprano appeared in Carnegie Hall on the afternoon of April 20. There was persistent picketing outside the hall, but the vast audience rose to its feet collectively and voiced a welcome to the singer the moment she appeared on the platform. It was several moments before the concert could begin and demonstrations unprecedented in the memory of this reviewer occurred at the end of every number, particularly at the end when the cry of "Wagner, Wagner!" went up from hundreds of throats and the soprano obliged by singing the *Liebestod* from *Tristan und Isolde*. Even after the lights were lowered and attendants took away the flowers which covered the piano top, the audience stayed for many minutes.

It was an afternoon of memorable singing. Mme. Flagstad's was always a perfect vocal production; it remains so today. The voice itself shows an edge only once in a while; at most times it either pours forth in the glorious sonant river which we remember from a few years ago or is modulated with skill and musicality. Some used to consider her a trifle cold and inflexible in recital and even today it is harder apparently for her to keep at a piano level than to let the natural voluminous tone flow. Nevertheless there is a great gain in warmth and we never heard her sing more expressively. It was, in truth, such a day of singing that the mind was dazzled as the emotions were touched.

### Grieg Sensitive Done

She opened with four Beethoven songs: *Busslied*, *Andenken*, *Wonne der Wehmuth* and *Die Ehre Gottes* and established a noble mood at the first moment of utterance. The Grieg song cycle which followed, although not the greatest music one could wish to hear—verging indeed upon the monotonous half-way through in spite of the singer's best efforts—allowed her an opportunity for coloring and subtlety of nuance that were very moving. Then as an encore came Grieg's *Dream*, and for the first time the true power of the voice was released. An American group was charmingly sung: A. Walter Kramer's *Now Like a Lantern*, Samuel Barber's *Rain Has Fallen*, Griffes' *The Dreamy Lake*, McArthur's *We Have Turned Home Again*, and Tyson's *Sea Moods*, with Charles' *When I Have Sung My Songs* for an encore.

After songs by Brahms and Hugo Wolf, done with a sensitiveness, line and styling that were heart-warming, came the call for Wagner. Only the one excerpt was vouchsafed, and it left the listeners spellbound. Without the orchestra, this music can sound thin, but Edwin McArthur assisted here as he had through the afternoon with a fine accompaniment, and so it was *Isolde's* plaint which closed the New York chapter of the Norwegian women's new singing saga. Q. E.

## Newark to Hear National Opera

NEWARK, N. J.—The National Grand Opera Company, under the direction of Giorgio D'Andria, will perform Puccini's *Bohème* on May 17 and Verdi's *Traviata* on May 21 at the Mosque Theatre in Newark, under the auspices of the Griffith Music Foundation, with outstanding singers. The *Bohème* cast will include Ferruccio Tagliavini, Pia Tassinari, Enzo Mascherini, Virgilio Lazzari, Helen George and Melchiorre Luise, new basso buffo of La Scala in Milan. In the *Traviata* cast will be Dorothy Kirsten, Mr. Tagliavini, Francesco Valentino, George Cehanovsky, Lodovico Oliviero and other well-known singers.



Giorgio D'Andria

Carlo Moresco will conduct the Puccini opera and Enrico Leide the Verdi. Mr. Leide comes to the company after being director of the Brenau College Conservatory of Music in Georgia and teaching composition and counterpoint at Oglethorpe University. He led the opening concerts of the 1946-47 season at the San Carlo Opera in Naples. The orchestra will be made up of 65 musicians and a ballet will appear. Mr. D'Andria has been chosen by Mrs. Parker O. Griffith for the fifth consecutive year to direct the season of the Essex County Symphony Society's Stadium Concerts, opening on June 3.

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## Ballet Theatre Opens Spring Series

The Ballet Theatre opened its spring season at the New York City Center on April 28 with a program which included *Les Sylphides*, *Romeo and Juliet*, the *Pas de Deux* from *The Nutcracker* and *Interplay*. Alicia Alonso brought the proper lightness and romantic charm to the Fokine ballet, but Lucia Chase was sadly miscast. Igor Youskevitch did what he could with what is probably the most thankless male role in all ballet.

Despite the small and inadequate stage, Antony Tudor's *Romeo and Juliet* was as moving as ever, especially since Hugh Laing and Nora Kaye danced superbly. Here is a perfect blending of Shakespearian characterization with Delius' poignant music, in terms of magical movement. Fernando Alonso was the Mercutio, Dick Beard the Paris, Frances Rainer the Nurse, Dimitri Romanoff the Friar Laurence and Mr. Tudor himself the Tybalt. Miss Kaye has now grown completely into the role, and her Juliet is one of the distinguished performances of contemporary ballet.

In the grand *pas de deux* from *The Nutcracker* Miss Alonso and Mr. Youskevitch danced brilliantly, though both have done it better. Tommy Rall, John Kriza, Melissa Hayden and the rest of the *Interplay* cast romped through that rowdy ballet in breath-taking style. Throughout the evening the corps de ballet shone; and even the orchestra, led by Max Goberman and Ben Steinberg, played accurately and well. It was gratifying to see a company with high artistic standards in every department. R.S.

## Composers Forum Presents Concert

The Composers' Forum, directed by Ashley Pettis, presented compositions by Norman Dello Joio and Normand Lockwood, under the sponsorship of

the Music Division of the New York Public Library and the Music Department of Columbia University, April 30, at the McMillin Academic Theatre, Columbia University.

Participants were: Beveridge Webster and Jorge Bolet, pianists; the Juilliard String Quartet, Robert Mann and Robert Koff, violinists; Raphael Hillyer, violist; Arthur Winograd, cello; the Columbia Madrigal Singers, Jacob Avshalomoff, conductor; and Elizabeth Johnston, accompanist.

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# Homer's Death Ends Illustrious Career

WINTER PARK, FLA.

LOUISE HOMER, a leading contralto at the Metropolitan Opera House for 19 years, from 1900 to 1919, and one of America's most eminent contributions to the musical world, died of a heart ailment at her home here on May 6. She had been in ill health since the death of her youngest daughter, Joy, last October. Her remaining four daughters, her son, Sidney, Jr., and their father, Sidney Homer, the composer, were with her at the time of her death. Since moving to Winter Park, Mme. Homer had been unofficial adviser in musical matters at Rollins College. She and her husband celebrated their Golden Wedding in 1945. Their summers were spent at Bolton Landing, Lake George, where Mme. Homer was buried after a private service at her home here and a public one in the chapel of Rollins College.

Born Louise Dilyworth Beatty, the daughter of a Presbyterian clergyman, she first saw the light of day in Sewickley, a suburb, on April 28, 1871. Her first singing lessons were in Philadelphia under Misses Whinnery and Groff and in 1894, she went to Boston to study with William L. Whitney. She also studied theory with Sidney Homer to whom she was married in 1895.

Shortly after their marriage they went on borrowed money to Paris where Mme. Homer studied singing with Fidèle König and acting with Paul Lhérie who had been the original Don José in Carmen. Her first professional appearance was in a concert in Paris, under the baton of Vincent d'Indy and in May, 1898, she sang Leonora in a performance of La Favorita in Vichy. Her success won her appearances in various French and Belgian cities and finally, about a year after her debut, an engagement at Covent Garden, London, where she was first heard as Amneris. The following autumn she went to the Théâtre de la Monnaie in Brussels where she is said to have made 100 appearances in eight months. In the spring of 1900, she returned to Covent Garden and had her first experience in German roles and was engaged by Maurice Grau for the Metropolitan.

Her American debut was made as Amneris in San Francisco on Nov. 14, 1900, during a preliminary tour of the company, and she was first heard at the Metropolitan in the same role on the following Dec. 22. This



© Mishkin

Louise Homer as Amneris

was a Saturday night and stormy and the tenor so bad that he returned to Europe the following day, having made only the one performance. Mme. Homer's popularity, however, was instantly established and continued to grow and early in 1901 she again appeared in the same role with Jean and Edouard de Reszke, Galski, Scotti and Journet. She also sang in brilliant revivals of The Huguenots and A Masked Ball. She was the Voice in the first Parsifal given outside of Bayreuth on Christmas Eve, 1903, and Margarete in a single performance of Boieldieu's La Dame Blanche under Mottl, the same season. A premiere of that season was Paderewski's Manru which had only three hearings but was given on the road. In this Mme. Homer created the comparatively unimportant role of Hedwig.

## Sang Wagner Roles

Wagnerian roles claimed her attention and she sang Brangäne to the Isolde of Nordica and Waltraute to her Third Brunnhilde, both splendid pieces of work, and was the Maddalena in Die Meistersinger to the Eva of Akté. She was the Maddalena when Caruso made his debut in Rigoletto on Nov. 23, 1903, and sang a brilliant Laura to the Gioconda of Nordica and the Enzo of Caruso.

She was the Suzuki at the first Metropolitan hearing of Madame Butterfly with Caruso, Scotti and Farrar, having already appeared in the role at Covent Garden with the same singers excepting Emmy Destinn in the name part. Somewhat out of her line, yet with startling success, she appeared as the Witch in the Metropolitan's first Hänsel und Gretel, a success she was to duplicate as another witch in the world-premiere of Königskinder by the same composer at the Metropolitan on Dec. 28, 1910. Perhaps the greatest artistic success of her career occurred the same season when she sang the title-role in a revival of Gluck's Orfeo under Toscanini's baton with Galski as Eurydice and Alma Gluck as the Happy Shade.

The following spring when the company went to Paris to give Italian opera at the Théâtre du Châtelet, she was the object of a hostile demonstration by friends of the French contralto, Marie Delna. The opera was Aida with Toscanini in the pit and Caruso, Destinn and Scotti on the stage. Hisses and catcalls drowned out Mme. Homer's singing at first but she continued as though nothing were wrong and gradually the audience was

won over by the beauty of her voice and by her self possession so that at the end of the act she was given an ovation.

Although she added fewer roles to her repertoire in her latter years at the Metropolitan, she continued to be popular in familiar ones. One of the best of her later years was Dalila to the Samson of Caruso.

Following her retirement from the Metropolitan at the close of the 1918-1919 season, she sang for three seasons with the Chicago opera and continued to make guest appearances there until 1922 and in addition to singing with the San Francisco Opera. She returned to the Metropolitan in 1927, singing Amneris and Azucena. Her last appearance at the Metropolitan was as Azucena on April 6, 1929.

Apart from her operatic career, Mme. Homer was a popular concert and oratorio singer. She toured with her daughter, Louise Homer Stires, for several seasons. On her concert programs she featured many of the songs of her husband. She also made numerous appearances with all the leading orchestras.

H.

## Obituary

### John Gregg Paine

John Gregg Paine, general manager of the American Society of Composers, Authors and Publishers, died suddenly of a cerebral hemorrhage in Detroit on April 24. He had just finished a speech before the convention of the National Federation of Women's Music Clubs and retired to the wings when he collapsed. A physician who was present took him in his automobile to a hospital where he died about an hour later.

Mr. Paine was an enthusiastic advocate of Americanism in art, and an expert on copyright law as applied to music. Recognized through his long years of experience he was in constant demand as a lecturer on various phases of musical development in America. Under his general management were handled collections of royalties for the commercial use of music of more than 2,000 Americans, and the reciprocal activities of performing right societies representing some 45,000 members throughout the world.

As general manager of ASCAP Mr. Paine supervised the general headquarters in New York City and was constantly called on to apply his long training in copyright law to the solution of problems arising from new phases of the commercialization of music. Mr. Paine was born in Columbia, Penna., July 11, 1889. He attended public school in his native town and at 16 entered Wesleyan College, Middletown, Conn., and at 20 he was graduated with the class of 1909 with the degree of A.B. Following his graduation he pursued courses at George Washington University, specializing in copyright law, and in 1913 he entered the employ of the Victor Talking Machine Co. In 1927, in company with George Bodiné he managed the Human Relations Corporation. Sponsored by large industrial interests—duPont, Sears, Roebuck, A. T. & T., and others—a staff of psychologists conducted extensive inquiries to obtain data for the practical application of psychology as a guide in employment and also as an agency for the solution of personality problems in industrial organizations. The following year he entered the then new field of sound pictures. The Warner Bros. Co. selected him

to supervise the details of this new development. He remained here until in 1929 the Music Publishers Protective Association, the trade organization of music publishers, invited him to become general manager. He remained with M. P. P. A. until ASCAP invited him to its general managership in 1937. Mr. Paine served for three years as President of the New York Wesleyan Association, declining re-election in 1939, and was a resident of Connecticut. He is survived by his wife, the former Rhea Lewis of Worthington, Ohio, and one son, Robert Gregg Paine. Funeral services were held on April 26.

### Ture Rangström

STOCKHOLM.—Ture Rangström, noted composer and music critic, died here on May 11. He was born in Stockholm, Nov. 30, 1884, and after studying singing and composition in Germany he became attached to several Stockholm newspapers as a music reviewer. He also served as conductor of the Gothenburg Symphony, as a singing teacher and as press representative of the Royal Opera in Stockholm. Among his compositions are three operas, four symphonies, several symphonic poems, orchestra suites, and scores for chamber music, and almost 300 songs and ballads. A member of the Royal Academy of Music, Mr. Rangström also held the Royal Medal of Litteris et Artibus.

### Paul Fink

Paul Fink, widely known in the piano industry, collapsed on a subway platform in New York on May 1, and died before he could be removed to a hospital. He was 63 years old. A native of New York, he had been connected with the Aeolian American Corporation and had more recently been in charge of sales for Winter & Co., piano manufacturers. His wife survives him.

### Carl Kinsey

HOLLYWOOD, CALIF.—Carl Kinsey, organist and former head of the Chicago School of Music, died here on March 28. Mr. Kinsey for the past 10 years had been connected with the Los Angeles Times. He is survived by his wife, one son and one daughter.

MARY A. BRISTOL, organizer of the Pittsfield Community Concerts Association and who aided Mrs. Elizabeth Sprague Coolidge in the foundation of the South Mountain Festivals there in 1918, died in Pittsfield on May 4, at the age of 78.

TOBIA LENZO, former orchestral conductor who served with the Fort Dix Band during the late war, died of a heart ailment at his home in Brooklyn on May 4, in his 55th year.

JANE CATHCART, piano teacher, died at her home in Hasbrouk Heights on April 30. With Ethel Grow, singer, she was one of the founders of the Washington Heights Musical Club.

CHARLES FRIANT, tenor at the Paris Opéra Comique since 1920, died in Paris on April 22, after a long illness. He was 57 years old and had acted with Sarah Bernhardt before making his operatic debut.

### Florence Mercur Plays In Spite of Ill Mother

When about to give a recital in Newark for Italian relief, Florence Mercur, pianist, was notified that her mother was dying in Philadelphia. Nevertheless, she presented the program and then hurried to Philadelphia where her mother died the following day. Her mother, Mrs. Louis Pizzanis was formerly a school teacher. Her husband and three daughters survive.



Press Association  
Dr. Sidney Homer and Louise Homer in their Florida home



## RECITALS

(Continued from page 23)

posed for the choir, was of particular interest.

The second group opened with a lullaby, Sleep, My Girlie, with M. Dedovitch, the tenor soloist. Other numbers in the group included a medley of Cossack songs, Rachmaninoff's Vocalise, Galitzky's Aria from Borodin's Prince Igor, the delightful folk song, Sienny, sung by Tenor F. Stanislavsky, and repeated in answer to prolonged applause, Meadowlands and the Platoff Song. The final number of the group, Lezginka, was climaxed by the appearance of G. Soloduhin, who performed a brilliant dagger dance to the accompaniment of the chorus.

The last section of the concert featured a Dance Song, in arrangement by Salama, The Sea, by Sakovich, Russian Soldiers' Song, sung without conductor, and Malania, a comical soldier's song. Kozatchok, the last number on the program, featured all the dancers, as well as singers, in the company. A few more moments of singing and dancing were added in response to the enthusiastic reception.

### Joaquin Nin-Culmell, Pianist, Apr. 29

After several seasons' absence Joaquin Nin-Culmell returned to New York for a piano recital in Town Hall on April 29. A feature of special interest on his program was a sizeable group of works by Manuel De Falla, who died last year, played in memory of the composer. Since Mr. Nin-Culmell studied with Falla and is himself the son of a well-known composer as well as a composer in his own right, his performances of Spanish music have the ring of authenticity.

At this recital he played Falla's Spanish pieces, Aragonese, Cubana, Montanesa and Andaluza and three excerpts from El Amor Brujo, the Dance of Terror, the Magic Circle and the Ritual Fire Dance. Notable in his performances were their scrupulous rhythmic accuracy, sharp accents and knife-edge precision, qualities also found in Spanish dancing. Passion in Spanish music is a matter of controlled rhythmic intensity far more than of splashy abandon. Less persuasive was Mr. Nin-Culmell's playing of Mozart's Variations on Gluck's Unser dummer Pöbel meint (K. 455), Beethoven's Sonata in C Minor, Op. 10, No. 1, and Chopin's Ballade in G Minor. His interpretations were always intelligent, but his hard, percussive tone and inflexibility of phrasing made the music sound somewhat dry and academic. But the Spanish group was genuinely exciting and the audience demanded encores at the close.

S.

### Sonia Portugalova, Soprano, April 24

Sonia Portugalova, soprano, gave a recital in the Carnegie Chamber Music Hall with Leon Pommers as the accompanist who also was heard in the A Minor Sonata of Grieg with Gdal Saleski, cellist. Miss Portugalova offered arias from Gluck's Orfeo and Mozart's The Marriage of Figaro and The Magic Flute. There were also a French group by composers of the turn of the century and a group by Strimer, Rachmaninoff, Tchaikovsky, Mikeshina and Medtner. Mr. Saleski also offered a group by himself, Granados and De Menasse.

Miss Portugalova exhibited an agreeable voice and evident musicianship and was cordially received.

D.

### Stell Andersen, Pianist, April 29

At the outset of her Carnegie Hall recital on April 29 Stell Andersen gave an exhibition of delectable Mozart playing in the Sonata in C Major, K. 330, in which she achieved a wide variety of nuance without at any time forcing the essential Mozart scale of dynamics. In the Seventh Sonata by Prokofieff, which immediately followed, she revealed a discerning sympathy with the music of one of the greatest modernists that enabled her to set it forth with a new persuasiveness. In substituting a poise-

### Contest Prize Awarded

The 10th Annual Song Contest for the W. W. Kimball prize of \$100.00 sponsored by the Chicago Singing Teachers Guild was won by Merle Kirkman Jones, Chicago, Ill., with his song Deep Wet Moss; poem by Lew Sarett. The selection committee for the Guild consisted of George Graham, Arthur Butron and Eugene A. Dressler.



Stell Andersen



Joaquin Nin-Culmell

ful and more leisurely structural elucidation of the first movement for the relentlessly hard-driven performance of it with which concert-goers are all too familiar she uncovered for her listeners certain aspects of its content that have usually been stifled by excess of percussive energy. That she has ample brilliance at command where it is necessary was demonstrated by her treatment of the third movement, as it was later by her playing of the Russian Dance from Stravinsky's Petrouchka.

Rachmaninoff's Prelude in G was made a morsel of exceptional lyrical loveliness that more than compensated for a certain deficiency in enkindling imaginativeness that made the two etudes in E Minor and F from Chopin's Opus 25 undistinctive. Of two pieces by Virgil Thomson the Madrigal proved more rewarding than the Ragtime Bass, while the two pieces by Jelobinsky, a Nocturne and a Toccata, showed much less personality than On the Mountains from Grieg's Sketches of Norwegian Life. An audience of goodly size gave the recitalist a gratifying warm reception and elicited extra numbers at the close of the program proper.

C.

### Dessoff Choirs and Bennington College Chorus, April 25

The years are lengthening since a first rate performance of Mozart's Requiem has been heard in this city. The more gratitude, therefore, is due Paul Boepple and his Dessoff Choirs for the decidedly superior presentation of this poignant death song offered (in conjunction with the Williams Glee Club, led by Robert G. Barrow, and the Bennington College Chorus) at Carnegie Hall before a numerous and very effusive audience. Whether or not applause is in order at a requiem the fact remains that loud handclappings broke in upon the music several times before the close of the mass despite Mr. Boepple's beseeching gestures. At the end of the Lux aeterna there was a noisy ovation for all concerned.

Apart from the quartet (Jean Carlton, soprano, Mary Davenport, contralto, William Hess, tenor, and Paul Matthen, bass) the singing, in point of vocal quality and blend, pitch, precision and impact, was by no means unworthy of the masterpiece. Wholly adequate, too, was the playing of the orchestra, even if in the Tuba Mirum some might have felt disposed to question the replacement of the trombone specified in the score by a bassoon. It was a pity that the soloists had not been picked with more regard for tonal beauty. Still, in view of the vitality and elevated mood of the performance as a whole, one could be lenient even with the shrill or wavering sounds emitted by these four.

Preceding the Requiem the respective choruses, combined or alone, presented a number of motets by the 16th century South Austrian master, Jakob Handl (Jacobus Gallus). Of these a capella canticles the most striking were a jubilant Christmas carol, Pueri, concinite, a motet, Mirabile Mysterium, of astonishing chromatic texture, and an affecting lament, Planxit David.

P.

### Philadelphia Bach Festival Chorus, April 26

Despite its name, the Bach Festival Chorus of Philadelphia, conducted by James Allan Dash, made its New York debut at Carnegie Hall not in a work by Bach but in Verdi's Requiem. The soloists of the occasion were Stella Roman, soprano, Karin Branzell, contralto, Torsten Ralf, tenor, and Nicola Moscona, bass, while the orchestra, numbering 80, was made up in part of members of the NBC Symphony. The audience filled the hall and appeared greatly pleased by the doings of the evening.

Actually, the performance of the beautiful work was one of the most robustious heard hereabouts in the recollection of this listener. The choir is a good one, some 300 strong, with fine vocal material and no end of spirit though not ideally balanced, the women's voices outnumbering the men's. That deficiency might have been mitigated by a conductor of subtler methods than Mr. Dash. As it was this leader seemed to aim principally at inflated sonorities, explosive effects and an unrelenting drive. For

(Continued on page 28)

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## RECITALS

(Continued from page 27)

the greater part he encouraged his forces to ride rough-shod over Verdi's shrewdly calculated dynamics and paid as good as no attention to the composer's meticulously planned shadings and contrasts; so that, in the end, there was little perceptible difference between a mezzo-forte and those triple and quadruple pianissimos so liberally sewn through the score. Under the circumstances there could be little question of an interpretation which captured the more devout, mystical and affecting elements of the masterwork. The general impression was more like one of an off-night Verdi performance at the Metropolitan.

The resemblance was further heightened by the soloists, none of whom was in good form. Some of the best vocalism of the night was furnished by Miss Branzell, though, like her companions, she had not a few moments of unsteadiness and dubious intonation. The others—particularly Miss Roman—were even less happy in this regard. Nevertheless, the violent theatricality and the colossal din of it all could hardly fail to stir the hearers to almost equally noisy ex-

citement. A loud performance of Beethoven's Egmont Overture preceded the Requiem.

### Mariko Mukai, Soprano, April 26

Mariko Mukai, who made her debut in Town Hall on the afternoon of April 26, has all three of the qualities indispensable to a successful singer. Her voice is a naturally lovely soprano, lyric in quality but so flexible and well trained that she could sing Zerbinetta's Aria from Strauss' Ariadne and dramatic Lieder by Mahler and Strauss convincingly. Miss Mukai also has a warm and charming temperament, with that innate modesty which distinguishes the artist from the mere virtuoso. And thirdly, she possesses a keen musical intelligence. Every note, every word, every phrase on her program was both distinct and alive with feeling.

The aria *Welche Wonne, welche Lust*, from Mozart's *Abduction from the Seraglio*, and the song *An Chloe* were intelligently if a bit stiffly sung. But by the time she reached Grétry's delicious aria, *La fauvette avec ses petits*, Miss Mukai was in best form and she made it genuinely touching as well as technically impressive. The two superb Mahler songs, *Ich atmet' einen Linden Duft* and *Wer hat dies Liedlein erdacht?* gave the measure of her dramatic imagination. Miss Mukai's lower voice is still unsteady and occasionally breathy, but she never loses the emotional thread of a song. Wolf's *Wenn du den Blumen gehst* and Strauss' *Schlagende Herzen* and *Als mir dein Lied erklang* again revealed the singer's resourcefulness. In the second of the Strauss songs, Miss Mukai achieved the dramatic climax through emphasis and tone color rather than a forcing of her voice beyond its present capacity.

The final group consisted of Griffes' *In a Myrtle Shade*, Paul Bowles' *Once a Lady Was Here* and *In the Woods*, and two works by Celius Dougherty, sung from manuscript, *The Song of the Jasmin* and *Primavera*. Of the novelties, Mr. Bowles' *In the Woods*, a sensitive psychological study, and Mr. Dougherty's elaborate spring song were the most appealing. The flawless accompaniments of Brooks Smith were a major contribution to the success of the recital, which ended in flowers and cheers.

### Richard Dyer-Bennett, Minstrel, April 27

As concert halls go, the Town Hall is a rather cozy, intimate little structure, and if a music program presented there should happen to be big and brassy, one sometimes wishes that the stage were not quite so near; but when Richard Dyer-Bennett appeared there in his last recital of the season, the general feeling was an impulse to draw nearer to this minstrel, to gather closer around a teller of enthralling tales in a chimney-corner. When Mr. Dyer-Bennett walks on the stage in conventional concert attire, his aspect is rather frigid. When he touches the strings of his guitar, he softens visibly; and when he begins to sing, his face lights up with an old, rare radiance. One thinks of good folk gathered around a bonfire on a hill in Ireland or Scotland, or around the hearth of a merry old English tavern, or sometimes, even, of the blind bard who struck his lyre in windy Thrace and sang of the topless towers of Ilium.

Mr. Dyer-Bennett's voice does not have the resonance expected of an opera singer. Indeed, it could not, for it has not been set in any particular range. He is usually termed a tenor, but he sings "both high and low." His voice is extremely flexible, and is well adapted to the exigencies of a song like *The Quaker Lover*, where the saucy treble flutterings of the Presby-



Ben Greenhaus

### TO SING IN HOLLAND

Before leaving for Europe, where she will be solo artist at Canadian Night at the Hague, June 22, Mary Bothwell, Canadian soprano, right, goes over some of the Canadian songs in her program with the composer, Gena Branscombe. At the Hague, Miss Bothwell will sing *Happiness* and *Maples* by Miss Branscombe, and *Lisette*, arranged by Sir Ernest McMillan, conductor of the Toronto Philharmonic.

terian maiden answer the gruff, pompous groans of her Quaker swain.

Mr. Dyer-Bennett is something of a musicologist in his particular field. His program included his own translations of three old Germanic folk-songs, and his setting for guitar of an ineffably delicate little song, words and tune by that monarch of grossness, Henry VIII. His guitar accompaniments are deft and well woven into the troubadour's spell which he casts over his hearers; so well does he play that one often wishes he would play louder. However, his concern is always for the projection of the poetry and the humorous phrases of his songs, and the subordination of both voice and accompaniment to the actual tale he tells is the mark of an authentic minstrel.

### Debut and Encore Concert, April 27

The final Debut and Encore concert of the organization's third season, was given in the Town Hall late on the afternoon of April 27. Those taking part were Frances Lehnerts, mezzo-soprano; Jay Karlin, violinist, and Anthony Palazzo, the last named substituting for Ramon Vinay of the Metropolitan, at two-hours' notice. Mr. Palazzo had been heard under the auspices of the organization last season.

Miss Lehnerts' voice is one of fine texture and considerable range. She sang in musicianly fashion two groups of songs from widely different sources and gave as encore arias from *Carmen* and *Samson et Dalila*.

Mr. Karlin, who hails from Brooklyn and who is still in his 'teens, is well prepared technically. His bow arm is well used and he plays in tune but he still has some distance to go in the field of emotional expression. He offered the Saint-Saëns *Introduction* and *Rondo Capriccioso* and Bloch's *Niguno*.

Mr. Palazzo's voice proved a large and resonant one and though he sang under about as unfavorable conditions as could be imagined and had to announce his numbers, he made an excellent impression especially in his second group. An interested audience applauded with vigor.

### Francis Flanagan, Violinist, April 27

Francis Flanagan, violinist was heard in recital in Carnegie Hall on the afternoon of April 27, with Alfred

Stobbi-Stoner at the piano. Mr. Flanagan began with a *Larghetto* by Handel in an arrangement by Hubay, and a *Sonata* by Veracini. The Second Concerto of Wieniawski was the main work of the afternoon and there were pieces by Fioco, Field, Burleigh, Huon, Juon and others.

Mr. Flanagan's best playing was in the quieter pieces and in a *Nocturne* by John Field, he brought forth a particularly persuasive tone. The Wieniawski Concerto was given with dash as was the same composer's *A Minor Caprice*. The audience applauded with vigor throughout the afternoon.

### Vladimir Horowitz, Pianist, April 28

Vladimir Horowitz's third and final recital of the season drew another throng which left no inch of unoccupied space either in the auditorium or on the stage of Carnegie Hall. The enthusiasm of the throng was proportionate to its numbers. The recital itself was just another of those oft-told tales. The pianist's program was built on its usual lines. It included six Scarlatti sonatas, eight preludes by Kabalevsky, Beethoven's *Moonlight Sonata*, a Chopin group which contained among other things the *Barcarolle*, the *G Minor Ballade* and the *Waltz in A Minor*, Liszt's *Valse Oubliée* and *Sixth Rhapsody*. Once more Mr. Horowitz's technique had its streamlined character and bril-

(Continued on page 30)

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# MUSIC CLUBS HOLD 24TH BIENNIAL

(Continued from page 7)

py occasion, since Miss Garbousova's magnificent art was wasted on trifles by Rachmaninoff, Tchaikovsky, Scriabin and Arensky, when one wanted meatier contributions, and Mr. Vinay's selections were hackneyed and unworthy of a fine artist—once again the Coleridge-Taylor Life and Death, and Caro Mio Ben, Parlez moi d'amour and La Danza. Only in the Flower Song from Carmen did one feel he was giving truly of his artistry. Marcel Frank accompanied the tenor, and Erich Ior Kahn the cellist. The local chorus did not particularly distinguish itself.

Other local groups and individuals furnished music for the sessions. Gizi Szanto gave an appreciated piano recital on the first Sunday afternoon; the Chevrolet Glee Club under David B. Redwood matched abilities with the excellent Dow Male Chorus from Midland, Mich., under Theodore Vosburgh in the Industrial Chorus department; the Wyandotte Chorus under H. Lisle Lyon, the DuPre Victorian Choir under Marvin DuPre, the Birmingham Choral Ensemble under Gertrude Heinze Greer, the Temple Beth El Quartet, Jason H. Tickton, director, the Redford High School Vocal Ensemble under Howard A. Love, the Serbian Singing Society Ravanica under Etheleen P. Adams, which sang some enchanting folk songs, the Madrigal Club under Dr. August Mackelberg and the Detroit String Ensemble, Esther A. V. Johnson, director, which played through the final White Breakfast (music with meals is sometimes too much music, one feels), all contributed their talent and zeal.

Other professional music makers were the Columbus Boy Choir, which sang Mozart's Bastien and Bastienne charmingly with Herbert Huffman as director on Junior Day, and Irma Labastille, who sang and described Latin American folk music delightfully.

## Many Visiting Choruses

It remains to list the visiting choruses as swelling the stream of sound during the week. Of particular interest were the groups which illustrated Music in Industry (see above) and Music in Rural Districts, and as both departments in the Federation come under the guidance of the dynamic Albert P. Stewart, director of music at Purdue University, this colorful personage dominated the Tuesday sessions with his entertaining showmanship and vital messages. A lack of leadership in setting standards and realizing a music for the "masses", which are the industrial and rural people, was described by Mr. Stewart, who also deplored what he called "Federation Fumbling" in getting things done for fear of overlapping interests. "A country in tune cannot know discord", he concluded, and introduced one of his groups, the Tippecanoe County (Ind.) Home Economics Chorus, to prove that rural ensembles can sing well and heartily.

Notably touching was the group from Faulk County, Cresbard, S. D., which made up in zest and charm what it lacked in purely musical excellence. Conducted by Perry Clifford and accompanied by his wife, this ensemble was the hit of the afternoon. The applause was deafening when a charming child sang Proch's Air and Variations accompanied by her grandmother. The best choral singing *per se* of the day was by the Tuesday Musical Chorus from Boise, Ida., conducted by Hazel Weston. Mrs. Frank A. Johnson, Western vice-president, presided at this Tuesday session.

Heard on Wednesday were the Symphonic Singers of Stout Institute with the Stout String Ensemble, Harold Ray Cooke, director; the Philomel



Ann Kullmer

Raya Garbousova

Singers from Seattle, R. C. Kendrick, director; and the Maryland Folk Singers of State Teachers College, Frostburg, Maurice Matteson, director, and also chairman of the American and Religious Folk Music Research, who reported awakening of interest in this type of music among public schools.

Performing on Friday were the Birmingham Southern College Choir from Alabama, Raymond Anderson, director, and the Echo Chorus of Chicago, No. 174 Polish Singers Alliance, George Kalmus, director. Of great interest to those wishing to present operas in their schools or colleges was the demonstration of the Baldwin-Wallace Conservatory Workshop under Leonard Treash, the Federation's Opera Chairman. In the morning, scenes from *Bohème* in Italian and *Figaro* in English were given without scenery and costumes; in the afternoon a performance of Menotti's *Old Maid* and the *Thief* showed a completed work. On Saturday the Harding College Chorus of Searcy, Ark., directed by Andy T. Ritchie, Jr., and the Ouachita College Choir of Arka-

"It seems to me that it is high time we came out of the museum. A living art is something always being created. The Metropolitan Opera, for example, is not creative. With that type of leadership we shall never create an indigenous art. . . . The record companies are too busy with Beethoven and even Beethoven is back of boogie-woogie. . . .

"We must wake up; must write from the heart rather than from the mind, about the spiritual greatness of this country. The United States is in a new position of importance, prestige and responsibility. The position of music is particularly important as a social force. . . .

"If the development of an indigenous culture depends on support of a proud cultural nationalism, a loyalty of a people to an art of its own development, how can we possibly develop here in this country our own art? How can an American living in artistic internationalism possibly compete with the composers of nationalistic countries the support of which extends throughout their own lands and crosses the sea to support them here?

"We want to write our own music, to create our own art. We, too, want to contribute to the world's store of beauty, in a pattern of nationalism within internationalism, and make it available without tariff."

HOWARD HANSON, banquet speaker.

delphia, Ark., directed by Maxie Cleere, then presented groups of religious songs.

This takes in the music of the convention with two exceptions—the so-called folk dancing one night which turned out to be ballroom dancing of an indifferent sort, and the barbershop quartets which entertained a large gathering at the traditional Past President's Frolic. In other years the delegates have frolicked in person and it seemed jollier.

The most significant and absorbing program of the week was the United Nations panel discussion on Friday afternoon, when Dr. Houston Peterson, professor at Rutgers and former director of the Cooper Union Forum, was moderator and the speakers were Lisa Sergio, radio commentator, Theodore Newton, Canadian Cultural Attache and Mme. Samaroff Stokowski.

"Only chess players, artists and mathematicians understand each other internationally," Dr. Peterson said.



Arthur Whittemore and Jack Lowe



Left, Ramon Vinay

"The benighted human beings who do not know each others' art could spend all their time learning." He referred to music as a bridge for international understanding. As for the differences between us, we should make "value" judgments only when things are sinister—otherwise look for the differences as interesting instead of inferior.

Miss Sergio made a moving plea for sympathy toward the arts. "They are the only things safe from bitterness, human avarice, greed and politics," she said; "Only through art does a civilization express itself. It is the way our sympathies flow and recoil that determines our lives. It is up to us to preserve our culture. It was brought out by Mr. Newton that the principle must be accepted of community through the arts, implemented by governments and private organizations. Mme. Stokowski said that music has a unique claim in that it can be taken anywhere in its original form, as other arts cannot.

Present on the platform, where Mrs. Gannett presided, were representatives of eight other countries, each of whom spoke extemporaneously and effectively. They were: Wilson Ewart,

"I shall make every effort to carry forward the program so magnificently initiated by Mrs. Gannett. Probably my major interest will be the furtherance of American composition. During Mrs. Gannett's administration a new and practical emphasis has been placed upon this important subject. Through the establishment of an information service operated by specialists we have endeavored to spread widely information about contemporary American works. I would like to see this service continued and expanded. I would like to see closer contact with artist managements and with artists and a larger percentage of American works upon current concert programs, and I believe this should be accomplished. Also, I shall certainly carry forward the plan of asking symphony orchestra conductors to program works from a recommended list.

"There is a great field for development in International Music Relations. The plan for aiding in erecting a London concert hall to replace Queen's Hall will be carried forward. A close contact with UNESCO and the State Department's Cultural attache will be maintained.

"We shall also continue, under the title of Music in Rehabilitation, the extensive War Service and Music in Hospitals program which was initiated during the war and which has been so splendidly administered during the past several years by Mrs. Ada Holding Miller. We shall, of course, cooperate with the Veterans Administration in every way, and try greatly to enlarge our music service to Veterans installations. We shall also, I am confident, find veterans needing music scholarships. Every effort within our power will be made to give music minded veterans the joy that music brings, and those with special talent an opportunity to resume musical instruction or to launch concert careers."

Mrs. ROYDEN J. KEITH, President.

attache at the Australian Embassy, Washington; Joan Burbridge, cultural attache, Great Britain; François Charles-Roux, Counselor of the French Embassy, Washington; Paul Marik,

## Contest Winners Announced

On April 26, the National Federation of Music Clubs announced the six winning composers of its fifth annual contest for original compositions written by youths between the ages of 16 and 25. In the list disclosed by Marion Bauer, national chairman of the contest, both winners in the orchestral competition were from Houston, Tex. The \$100 first prize was awarded to Willard S. Elliott and the \$50 second prize to Samuel Thomas Beversdorf.

In the choral division, the first and second prizes were won by Rosalind Burginski of Lynbrook, N. Y. and Penelope Svendsen of Forest Hills, N. Y. Sidney Cox of Ithaca, N. Y. and Irwin A. Bazelon of Oakland, Calif. won first and second prizes respectively in the chamber music competition.

Counselor of the Hungarian Legation, Washington; Dr. J. B. V. M. J. van de Mortel, Consul General, the Netherlands, in Chicago; Tadeusz Kassern, Cultural Attache of the Polish Consulate, New York; R. C. Lebre, Consul at Chicago from Uruguay, and Mrs. Olga V. Vukmirovich, wife of the Yugoslavian Consul General in Chicago.

Part of each day was taken up by reports of officers, national, district and state, of department and committee chairmen. Among those not already mentioned, on Tuesday Annie Phillips Ranson of Nashville said that National and Inter-American Music Week would take place this year from May 4 through the 11th with clubs emphasizing Federation interests; Aletha Bonner of Nashville discussed a five-point program for circulating books and literature on music and said that the Kansas Federation heads the six-year honor roll for promotion of all projects of the library research program; Ruth M. Ferry, reporting on Young Artists Contests, said that in addition to the \$1,000 prize given each winner, the voice winner will have a paid appearance by the Society of American Musicians in Chicago, under Mme. Nelli Gardini in 1947-48 and that the Associated Music Publishers would again provide \$25 worth of free music to each winner.

## A Day for Native Music

Mary Howe of Washington, D. C., who also presided at the American Music Luncheon on Wednesday, reported that a compiled list of American orchestral works had been sent during the past two years to conductors of major orchestras throughout the country with requests that they make an effort to include one or more. Although many conductors said they were using American compositions, some from these lists, the average was not high, remarked Miss Howe. Dr. Sigmund Spaeth's report on Motion Picture Music was read, and he advocated that clubs ask that pictures of musical significance be shown at their local theatres. "We are not yet in a position to give direct advice to film executives but we can make them more and more aware of our approval or disapproval," he said.

The American Composers Forum on Wednesday afternoon was conducted by Otto Luening, chairman of American Composition, and brought provocative discussions from John Gregg Paine (just before he collapsed), Merritt E. Tompkins, general manager of Broadcast Music, Inc., and Roy Harris, president of the Fellowship of American Composers.

The Wednesday afternoon session also heard Mrs. Clarence Brodeur of the MacDowell Colony, who outlined a typical day at the colony to prove that an artist could accomplish more there in a short time than in less congenial surroundings.

On Wednesday Mrs. John McClure (Continued on page 42)



## RECITALS

(Continued from page 28)

liancy. He did few things better than the Scarlatti pieces, the Chopin Ballade and Liszt's Valse Oubliée, which long ago became his particular property. As always the crowd demanded numerous extras. One of these was an arrangement by the pianist of Mendelssohn's Wedding March. Y.

### Mary Bishop, Pianist, April 28

Mary Bishop, pianist, heard here several seasons ago, re-appeared in the Town Hall on April 28. Her program was a more or less conventional one and it included Beethoven's Sonata, Les Adieux, Schumann's Symphonic Studies and works by Brahms, Chopin, Albeniz and Ravel. Her best playing was in the Beethoven which had an

excellent performance. The Schumann was vigorous but it is a lengthy and rather tedious work whoever plays it. Two Brahms Intermezzi from Op. 118 and 119 were nicely presented and Chopin's Nocturne, Op. 27 was atmospheric. The recital closed with the Toccata by Ravel. N.

### Sidor Belarsky, Bass, April 30

Sidor Belarsky, bass, whose singing is familiar to New Yorkers, gave a recital in the Town Hall on April 30, with Ivan Basilevsky at the piano. The first group was in Russian and included arias from Eugene Onegin and Kabalevsky's The Master of Clamecy. These were especially well sung and a new song, Buffoonery, by Vasilenko won particular favor with the audience.

The second group was entirely of Schubert songs, the last one, Der Atlas being the best. Aufenthalt was sung too slowly and Litanei too softly. Next came the aria of Philip II from Verdi's Don Carlos, well projected and with excellent dramatic instinct. Following the intermission there was a French group, Plaisir d'Amour, well done, Fauré's Les Berceaux and the air of the drum major from Ambroise Thomas's Le Caid. The final group contained three new songs by Siquera, Gorochoy and Zeira.

Mr. Belarsky has a large and devoted following and they turned out in force for the recital. They were generous with their applause, demanding many encores and repetitions. D.

### Octavia Morris, Mezzo-soprano, May 4

Octavia Morris, Negro mezzo-soprano, gave a recital in the Town Hall on the afternoon of May 4. Miss Morris' voice is an unusually good one but more of a contralto in timbre than a mezzo, one would hazard. Her singing had many points of considerable beauty but suffered somewhat from a lack of dynamic contrast. An Agnus Dei of Bach, which began the program, was well done and the succeeding Verdi Prati of Handel and Scarlatti's charming Le Violette were excellent. The much-oversung Divinités du Styx was less interesting but a group of Brahms Lieder was well presented. The aria of Eboli from Verdi's Don Carlos was best in its less dramatic moments. It was interesting to hear the much-dated Three Fishers of Hullah. There were also songs by Carpenter, La Forge and Guion and, of course, the inevitable spirituals. Excellent accompaniments were provided by Edward Margetson. H.

### Isabel Allen Chatfield, Soprano, May 1

Isabel Allen Chatfield, soprano, gave a recital in the Town Hall on May 1, with Valentin Pavlovsky at the piano. Mr. Pavlovsky was also heard in the Chopin F Sharp Minor Nocturne and the B Flat Minor

Scherzo.

Miss Chatfield sang a number of her pieces in their original tongues, some of which, such as Norse, Hungarian and Portuguese have to be more or less taken on faith.

Two Grieg songs, both familiar, The Last Spring and In the Boat began proceedings. Group two began with Manon's treacly aria Adieu, notre petite Table. There were also Hahn's fine setting of Verlaine's L'Heure Exquise and Debussy's La Chevelure and Mandoline. There were also songs of Brahms and Wolf, Gretchaninoff, Scriabin, Bartok, Respighi, Falla, Villa-Lobos and a group in English by Chen, Quilter, John Beach and an arrangement by William Arms Fisher.

Miss Chatfield's singing is interesting and the breadth of her repertoire added much to the pleasure of the concert. The voice itself is an agreeable one under good control and the singer gave evidence of musicianship of a superior order. H.

### Emma Foos, Mezzo-soprano, May 4

Emma Foos, German mezzo-soprano, made her New York debut in recital late in the afternoon of May 4, in the Town Hall, with Paul Meyer at the piano. Curiously enough, she duplicated in her two arias, the singing of another mezzo heard a few hours before in the same auditorium, but two of Wagner's three songs, Träume and Schmerzen were a pleasant contrast and very well presented. Beethoven's Lieder do not stir the present writer but Miss Foos sang them in excellent style, showing that she has had much experience in this type of music. Schubert's Unendlichen was excellent though in a smaller frame than what we are accustomed to. Brahms's Schwesterlein was well done both tonally and in interpretation. H.

Anna Maria Relano, soprano, gave a recital of songs and operatic arias at the Town Hall on April 17. With Federico Kramer at the piano she began with a group of lyrics by Nin and Obradors, following these with Schumann's Im Wunderschönen Monat Mai, Strauss's Freundliche Vision, Hahn's L'Heure exquise and Dupont's Mandoline. Arias from Puccini's Gianni Schicchi and Suor Angelica, songs by Falla, Turina and Villa-Lobos completed the bill. In Carnegie Hall the afternoon of April 19 the coloratura soprano, Inez Bull, accompanied by Arpad Sandor, was heard in an elaborate program that ranged through songs by Arne, Mozart, Bononcini, Weck-erlin, Fourdrain, Hahn, Schubert, Proch Cadman, Grieg and others. Another soprano, Shirley Wagner, sang Lieder by Schubert, Schumann, Brahms and Wolf in addition to an English group in the Carnegie Chamber Music Hall on April 22. Coenraad V. Bos accompanied.

## N. Y. Choral Groups Make Appearances

With spring and the close of the season, a renewal of choral activity occurred in New York City. On April 16, the Arvid Samuelson A Cappella Singers, now in the 12th year, offered a program of religious and folk music in their Carnegie Hall recital. An interesting group of Armenian works was presented on April 20, in Town Hall, by a mixed chorus under the direction of H. Mehrab. On the same day in Times Hall, the Roseville Singers gave their first New York recital. The Marymount College Glee Club under the direction of Giovanni Camajani was heard in Town Hall on April 25 and on May 2 the Bell Chorus, directed by Thomas Richner, appeared in the same hall. George Mead conducted the Golden Hill Chorus in their Town Hall appearance on May 3 and the following afternoon in the same hall Clara Rockmore, thereminist, appeared as soloist with the Workmen's Circle Chorus.

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**AT THE NEW SCHOOL**  
Edgar Varese (second from left), conductor at the second concert of the New Music Society given at the New School in New York on March 30, conferring with Yves Tinayre (far left), baritone; Edouard Nies-Berger (second from right), organist, and Frank Wigglesworth, president of the society



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## METROPOLITAN ON TOUR

### In Chicago

(Continued from page 10)

ing beauty. Jan Peerce's Rodolfo was sensitively conceived, too, and the other Bohemians, sung by Hugh Thompson, Francesco Valentino and Virgilio Lazzari, were effective though they sometimes sang too loud. Frances Greer made an exceptionally fine Musetta, for she is a clever actress as well as an accomplished singer. Cesare Sodero conducted, and other roles were sung by Salvatore Baccaloni, Lodovico Oliviero and John Baker.

The house was packed again in the evening when the Metropolitan ended its Chicago engagement with Gounod's Faust. The cast was made up of talented young singers, and the result was a performance of unusual freshness and spirit. Jerome Hines, hitherto unknown here, made an excellent impression as Mephistopheles, for he has a fine stage presence and a voice of great natural beauty and richness. Mario Berini's Faust was admirable,

also, and Dorothy Kirsten as Marguerite had never been heard here to better advantage. Martial Singher's Valentin was everything that could be asked for in sensitive interpretation and polished style. John Baker, Maxine Stellman and Clarimae Turner were effective in smaller parts; and the chorus and orchestra, under Wilfred Pelletier, contributed greatly to the evening's success. RUTH BARRY

### In Cleveland

(Continued from page 10)

Benson. Louis Fourestier conducted. The Svanholm Lohengrin was well acted as well as beautifully sung. Helen Traubel sang the Elsa satisfactorily but left something to be desired on the acting side. Margaret Harshaw surprised with a really thrilling portrayal of the vengeful Ortrud and Ossie Hawkins, subbing for Herbert Janssen, was an excellent Telramund. Fritz Busch was the authoritative conductor.

Ezio Pinza, as always, dominated the production of Faust. Dorothy Kirsten was a beautiful, but not always vocally perfect Marguerite. Charles Kullman as Faust, Robert Merrill as Valentin, Maxine Stellman as Siebel, and the others were highly satisfactory. Wilfred Pelletier, the conductor, kept a vigorous pace.

While Eleanor Steber was a beautiful and appealing Violetta in the Thursday La Traviata, her voice was not suited to the first scene coloratura brilliance, but through the rest she gave a fine artistic portrayal vocally and otherwise of the unfortunate girl. Jan Peerce was a notable Alfredo and Leonard Warren as Germont stopped the show with his Di Provenza. Pietro Cimara directed with fine taste and discernment.

Risë Stevens was the Hansel and Nadine Conner the Gretel in the Humperdinck fairy tale, Friday afternoon, Thelma Votipka giving a most convincing portrayal of the Witch, Margaret Harshaw being the mother and John Brownlee the father. Fritz Stiedry conducted. The afternoon was filled out with the Walpurgis Night Ballet presented by the Metropolitan Ballet with notable artistry under the direction of Karl Kriz.

Ezio Pinza again dominated the scene in Boris Godunoff, giving a superb performance. Irene Jordan, Francis Greer, Nicola Moscona, Richard Tucker, Blanche Thebom, Salvatore Baccaloni, and Francesco Valentino

were outstanding in the large cast. Emil Cooper was the capable conductor.

The Daniza Ilitch performance of Cio-Cio-San in Butterfly was outstanding for its vocal and all-around artistic excellence. Lucielle Browning was the sympathetic Suzuki and Charles Kullman subbed as Pinkerton for the new Italian tenor, Ferruccio Tagliavini, who was reported detained in New York by illness. He is to appear here in a concert course next season. Cesare Sodero was the excellent conductor.

Daniza Ilitch gave a notable performance of Aida, revealing again her warm, rich soprano. Kurt Baum was the robust Rhadames, Phillip Kinsman, a newcomer hereabouts, was the King and Leonard Warren the Amonasro, scoring again with both his singing and acting. Blanche Thebom was the excellent Amneris and Giacomo Vaghi the Ramfis.

ELMORE BACON

### In Dallas

(Continued from page 10)

Lipton, Alessio De Paolis, Hugh Thompson, Nicola Moscona, Francesco Valentino, Lodovico Oliviero, Clarimae Turner and Jerome Hines. Emil Cooper conducted.

The last of the four operas heard was La Bohème, and Mr. Tagliavini as Rodolfo received an ovation for his singing and acting. Bidu Sayao, as Mimì, sang with charming sweetness. Others in the cast included George Cehanovsky, Salvatore Baccaloni, Lodovico Oliviero, John Brownlee, Giacomo Vaghi, Frances Greer and John Baker. Cesare Sodero was the conductor.

After the Metropolitan Opera had reached Dallas, it offered its services for a benefit concert for the sufferers of the recent Texas City disaster. The concert was given on May 4 to an audience of 4,500 and raised \$10,000. MABEL CRANFILL

### Dallas Given Miscellaneous Fare

Bjoerling, Szigeti, Fuchs, Melchior and Marian Anderson Among Artists Heard

DALLAS.—Jussi Bjoerling, tenor, gave a well rounded program for the subscribers of the Civic Music Association on March 17, at McFarlin Memorial auditorium.

For the last program of the season on the Civic Music list, Joseph Sz-

geti, eminent violinist, was heard by a capacity house on April 15.

For its last musical attraction of the season, on April 10 the Community Course presented Joseph Fuchs, violinist, who gave a splendid account of himself in a program of variety and charm.

Tully Moseley, young pianist, native of Dallas, was presented in recital at McFarlin Memorial auditorium under the auspices of the Junior League of Dallas on April 8. It was the young pianist's third professional appearance here, and since his last program his art has gained much.

Lauritz Melchior, eminent tenor, appeared in recital on April 21. Mr. Melchior brought his own orchestra, conducted by Otto Seyfert.

Marian Anderson, famous Negro contralto, gave a fine recital on March 11, displaying her usual excellent musicianship and artistry in the choice and rendition of her program.

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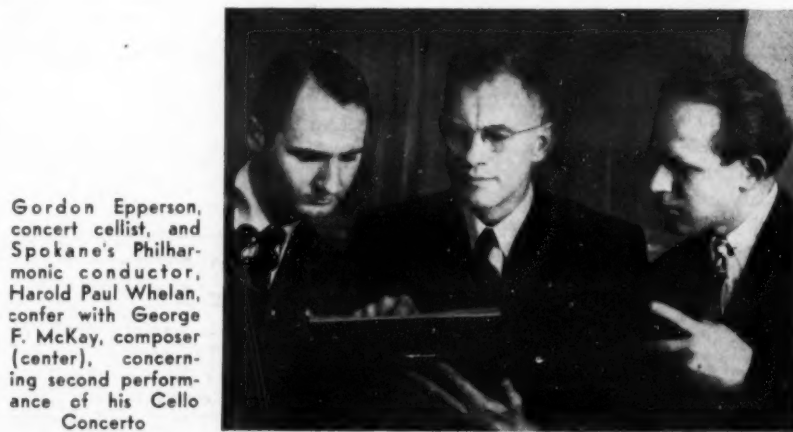
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E. Blaine

### Spokane Philharmonic Plays New Music

SPOKANE.—The Spokane Philharmonic, organized by Conductor Harold Paul Whelan two years ago, ended a successful season with a concert on March 24 at the Post Street Theatre. Besides music by Mendelssohn, Delius, and Tchaikovsky, the program featured two works by George F.

McKay, American composer.

Mr. McKay's Suite on Northwest Indian Songs and Dances was given its first complete performance, with the composer conducting, and Gordon Epperson, cellist, was soloist in a second presentation of the McKay Cello Concerto, first performed in 1946 at the Eastman American Composers' Festival with Howard Hanson conducting.



## Institute Awards Honor to Pianist

The Brooklyn Institute of Arts and Sciences has awarded its American Artists Award for 1946-1947 to Leonard Eisner, pianist. Mr. Eisner received the honor



as a result of a recital he gave at the Brooklyn Academy of Music on Jan. 19, which was considered outstanding in a special series of 10 recitals by American artists sponsored by the Institute. The judges were Irene E. Golden, president of the Brooklyn Music School Settlement; Miles Kastendieck, music critic of the New York *Journal-American*; and Carl H. Tollefsen, president of the Brooklyn Music Teachers Guild. The judges also gave honorable mention to Shura Dvorine, pianist, who appeared in the series on March 16.

The award consists of a cash grant of \$200 together with an appearance next season in the Major Concert Series, conducted by the Institute in the Brooklyn Academy of Music. Mr. Eisner's appearance in that series will take place on Feb. 10, 1948. Mr. Eisner is a native of Brooklyn. He appeared in recital in the Town Hall, New York, last November.

## Memorial Concert For Ben Stad

PHILADELPHIA.—Dedicated to the memory of Ben Stad, founder, and until his death last summer, director of the famous organization, the American Society of the Ancient Instruments held its 19th annual two-day

festival here on April 29 and 30. The opening concert took place in the Washington Memorial Chapel at Valley Forge in the churchyard of which Mr. Stad is buried. Listed were compositions of Bach, Telemann, De Camargo, Sacchini, Mouret and Perilhou.

The remaining two concerts were performed in Saint Mark's in central Philadelphia. Yves Tinayre, baritone, and Josef Smit, player of the viole de gambe, appeared as soloists. Other offerings embraced music by Johann Sebastian and Carl Philipp Emanuel Bach, Henry Purcell, Gabrieli, Locatelli, Torelli, Handel, Frescobaldi, Manfredini, Valentini and Frances McCollin.

Participants in the three concerts were: Maurice Ben Stad, son of the founder and his successor as director, player of the basse de viole; Flora Stad, Mr. Stad's widow, harpsichordist; Erwin Groer, viole d'amour; Josef Smit and Lorne Munroe, violes de gambe; Jo Brodo and Florence Rosenzweig, players of the pardessus de viole. Additional players at the final event included Constance S. du Pont Darden, A. Pepinsky, Gordon Kahn, and Josephine Cochran, violes d'amour; Fred Stad, viole de gambe, and Ernest Willoughby, organist.

W. E. S.

## La Scala Opera Revives Norma

PHILADELPHIA.—Concluding its Academy of Music series of 12 performances, the Philadelphia La Scala Opera Company provided an excellent revival of Norma before an enthusiastic audience on April 23. As conductor, Giuseppe Bamboschek is to be warmly praised for a topnotch achievement in the musical direction of the Bellini score.

The demanding title role was taken by Herva Nelli whose interpretation revealed much to admire. Hers is a voice of notable beauty and it was fluently and gracefully used in the

Cast Diva and other arias and the duets with Bruna Castagna, whose portrayal as Adalgisa bore the stamp of distinguished artistry. In the principal tenor part of Pollione, Antonio Vela sang and acted in convincing fashion. Nino Ruini as Oroveso realized an effective characterization and Francesco Curci appeared as Flavio.

W.E.S.

## Final 1947 Concert By Philadelphia Men

### Orchestra Plays for Pension Benefit — Request Program Given

PHILADELPHIA.—Conducted by Eugene Ormandy and with Salvatore Baccaloni as soloist, the Philadelphia Orchestra at a special concert on April 14 for the benefit of the Pension Foundation, offered an attractive bill. The basso buffo scored a great success by his singing and his humorous demeanor in arias from Mozart's *Die Entführung aus dem Serail* and Don Giovanni, Cimarosa's *Le Astuzie Femminili* and *Il Matrimonio Segreto*, Verdi's *Falstaff*, and others. The orchestral fare supplied Franck's *D Minor Symphony* and the waltzes from Richard Strauss' *Der Rosenkavalier*.

With Mr. Ormandy as leader and commentator, the final event in this season's Youth series took place on April 16. As soloist William Kapell showed his virtuosity strikingly in Rachmaninoff's *C Minor Concerto* and the surrounding bill consisted of Kabalevsky's *Colas Breugnon Overture* and Tchaikovsky's *Fifth Symphony*.

At the regular concerts on April 18 and 19 Mr. Ormandy introduced a *Symphony in One Movement* by Constant Vaclain, Philadelphia composer and member of the faculties of the Curtis Institute of Music and Princeton University. The work held attention for its material and its deft treatment and was appreciatively accepted. The remainder enumerated Dvorak's *New World Symphony* and excerpts from Wagner's *Götterdämmerung*. Among these was the Immolation Scene with the music of Brünnhilde voiced by Dorothy Dow, young dramatic soprano lately "discovered" by Mr. Ormandy.

Alexander Hilsberg, the Orchestra's associate-conductor, presided ably for the concerts of April 25 and 26. Heard for the first times here, David Diamond's *Rounds for String Orchestra* proved effective as to scoring and patterns and resounding applause denoted the audience's pleasure. Other numbers were Weber's *Euryanthe Overture*; Beethoven's *Fifth Symphony*; Ravel's *Spanish Rhapsody*, and Strauss' *Emperor Waltz*.

The final concerts of the season on May 2 and 3 featured a Request Program under Mr. Ormandy's direction. Performed were Brahms' *First Symphony*, Debussy's *Prelude to The Afternoon of a Faun*, and a Suite from Richard Strauss' *Der Rosenkavalier*.

WILLIAM E. SMITH

## Disturbance Fails To Halt Recital

PHILADELPHIA.—At the end of Kirsten Flagstad's recital at the Academy of Music here on April 22, there was new esteem for her artistry and respect for her poise and courage in the face of disgraceful interruptions staged by rowdies, supplied with

tickets in various parts of the house to try and break up the concert. Knowledge of plans to "make things uncomfortable" inside the hall fortunately became known about 24 hours before the recital and there were plenty of uniformed police and detectives on hand to handle the disturbers as soon as they started. About 25 were escorted, some forcibly, to the street.

The vast majority of the audience of about 1,300 present welcomed her with fervent enthusiasm and many took an active part in pointing out, and in helping the police get rid of, the disturbers. Several prominent music patrons openly expressed their disgust and letters condemning the whole business have been published in the major papers, some of them signed by members of Philadelphia families that trace their history in this country to pre-Revolutionary days.

As for Mme. Flagstad's vocalism and interpretative mastery, the soprano from start to finish moved on lofty levels. Grieg's cycle, *Haugtussa*, remains a treasurable memory for the beauty and expressiveness of its delivery and songs by Beethoven, Brahms and Hugo Wolf were splendidly done. A group by American composers included songs by A. Walter Kramer, Mildred Tyson, Samuel Barber, Griffes, and Edwin McArthur, Mme. Flagstad's accompanist.

W. E. S.

## Gershwin Award Winner Named

The winner of the 1946 Gershwin Memorial Award sponsored by the Hollywood Bowl Association is Nick Bolin, a Los Angeles composer. Mr. Bolin's composition, *California Sketches*, received the majority of first choice votes by the panel of judges and the composer received the \$1,000 award. The composition will have its premiere at the Hollywood Bowl on July 12 during the annual Gershwin Memorial conducted by Paul Whiteman.

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MUSICAL AMERICA



# Harvard Has Symposium on Criticism

(Continued from page 9)

production, not the consumption, of cultural values, and he must not be lured from his task by the pretensions of the luxury market in music. In short, the critic is a collaborator with the composer, and in reference to this Mr. Sessions quoted a remark of Ernest Newman's that it is harder to criticize music than it is to write it. Musical instinct is paramount in his equipment. If the critic feels nothing, he has heard nothing. He is anything but objective in this stage. It is idle to praise a composer for his craftsmanship, added Mr. Sessions. One might as well praise an engineer for a bridge on the grounds that it did not collapse. Musical value is not enhanced by technical complexities. The intricate structure of Bach's *Art of the Fugue* and Hindemith's *Ludus Tonalis*, he explained, was caused by the nature of the composers' conceptions. And conception, not execution, should be the primary concern of the critic. It is works, not systems or theories, which have won great artistic victories. The critic should search for the constant values inherent in such works. And above all, he must always hold firm to his belief in musical values, concluded Mr. Sessions.

The critical ingredient in a work of art was Mr. Wind's chief concern. He discussed the problem of creator versus critic and challenged Mr. Forster's concept of the intuitive nature of creation. Mozart and Raphael, he argued, were examples of a balance between the two processes. Mr. Wind also described the invocational quality of a work of art and discussed Baudelaire's *Fleurs du Mal* as an example of its operation. Since the poet or the artist in any field has such terrible power, is it not the duty of the critic to examine the nature of this influence and to consider its effects? he asked. An instance of this power is the reputation of Lucrezia Borgia, who has been transformed by the poets, dramatists and historians into a figure of fascinating and repellent evil, though modern research has established the fact that she was a virtuous and rather colorless woman. Mr. Wind cited the "sacred fear" of Plato, and its opposite, the "limping virtue," which fears all challenge and change and conflict. He questioned his listeners whether the critic should not discuss the ethical functions of art, and urged that he avoid the double extremes of intellectual dictatorship and intellectual anarchy.

## Samaroff Speaks

Mme. Samaroff told of her experiences as music critic of the *New York Post* in the late 1920's. She pointed out the interrelationship of the performer, the critic, the manager and the public. General managers depend upon reviews, she asserted, and "the buyers of artists demand the New York accolade, as they once required that of Europe." As one step toward the decentralization of music she suggested an exchange of music critics. "The capable and gifted critic could stand on his own merits without reference to the power of a particular paper in a particular city." Critics could also help to alter the status of the resident musician, for most young artists dread the fate of establishing themselves in communities outside of a few large cities. They would go to the smaller centers, Mme. Samaroff believes, "if they could hope to find a stable professional life: without the stigma of a certain inferiority which attached itself to the local musician, no matter what his attainments may be." She decried the conception of

criticism as fault-finding and said, "From time immemorial there have been human beings who enjoyed witnessing torture and death. Perhaps in a milder form, the critical 'roasting' of a musician satisfies this urge." It takes courage to recognize merit without weighing carefully "the proportion of praise and blame necessary to the preservation of one's status as an effective critic," she argued. And an attack on an established composer, performer or institution is not necessarily a proof of bravery and independence.

Mr. Thomson began his address, "Friends, colleagues and customers," and kept it in this light and charming vein, though he said quite as much as some of his more pontifical colleagues. In criticism, he argued, "nobody has to be right. Any opinion is legitimate to act on, provided one accepts in advance the responsibilities of that ac-

out of ten, he said, no injustice is done.

In listening to new music we have recourse to "clinical signs of quality," he continued. These signs are: 1) "a certain strangeness in the musical texture," 2) "the ability of a work to hold one's attention," 3) "one's ability to remember it vividly," and 4) "the presence of technical invention, such as novelty of rhythm or contrapuntal, harmonic, melodic or instrumental devices." The cardinal distinctions are 1) "design versus execution, or the piece itself as distinct from its presentation," 2) "the expressive power of the work as distinguished from its formal musical interest," and 3) "a convincing emotional effect versus a meretricious one." One's first impression of a piece is apt to be the final one, Mr. Thomson declared.

He listed as the techniques of musical description 1) stylistic identifica-

which enable them to familiarize themselves with new music, instead of depending on a few hearings or a reading of the score.

Literature is in a slightly better estate than music, said Mr. Lang, with his tongue in his cheek, at the outset of his discussion of the equipment of the musical journalist. For we find that 100 books are on the required list, while the musical repertoire is built around Mr. Thomson's "50 pieces." But from this amusing bit of irony he went on to speak of the shameful neglect of contemporary music and of much of the great music of the past. Composers, instead of being honored as the creators of their time, have to beg for performances. Reverence for creative genius has largely disappeared, and the performer has usurped the musical throne in modern times. The critic should be equipped through his education and experience to deal with these problems. Very few musical journalists are properly equipped at all, declared Mr. Lang, and he cited examples from the press of New York to illustrate some of his arguments. In one case, a new string quartet by a leading modern composer was barely mentioned, while almost a column was devoted to a repetition of a Wagner opera. And in others the hostility of some writers towards the scholarly world was paralleled by their obviously sketchy musical education. There are, and always have been, some excellent musical journalists, Mr. Lang reassured his audience, but obviously not very many. He cited Alfred Einstein as an example of a music critic whose scholarship and technical knowledge were balanced by an open and fearless mind, sound taste and fair judgment.

## Economic Questions Aired

Mr. Cairns declared that the economic plight of the creative artist had always been desperate, and he cited Coleridge in literature, Roger Fry in painting and Ernest Newman in music as three eminent critics who have declared that it would be better if our artistic productions were created by amateurs. By amateurs, they meant, of course, people who did not have to depend upon their productions for their livelihood. Neither industry nor government can be relied upon to support the composer, argued Mr. Cairns, and private patronage may well dwindle in the new economic era. Both in industry and government, official boards to decide who should be patronized would consist of elderly specialists, he said, "while it is the young and unestablished who support the innovations which appear in the life of art and without which it becomes stereotyped and sterile. In the end, the artist, if he is to expect any help at all from the State, must become a political propagandist. At this point we pass from art to advertising." The solution suggested by Mr. Cairns was that composers should adopt a subsidiary occupation, one which is congenial but which does not make excessive demands upon their energy. The free educational system assures composers the necessary equipment for their profession, he added, and the state might well increase the number of free concerts or concerts with a small admission fee to secure the audience which the composer needs.\*

The chamber music concert of May 1, given by the Walden Quartet,

(Continued on page 36)

\*The papers delivered at the Symposium on Music Criticism will be published by the Harvard University Press.



The Collegiate Chorale, conducted by Robert Shaw, rehearses the program of works by Hindemith, Malipiero and Copland given in Memorial Church

tion. It is not the yes or no of a judgment that is valuable to other people but rather the methods by which these have been elaborated, defended and expressed." Every musician is a music critic. "In reasonable health and awake," any musician will listen to a new piece of music, said Mr. Thomson. The first stage of the operation consists of listening to or reading the piece, rather in the way a cook tastes food. The second stage is going on listening, but when a musician can't keep his mind on the work, that fact must be considered when he formulates his judgment. The final stage is the after-taste, the image the whole piece leaves in the mind for the first few moments after it ceases to be heard.

The second operation of judgment, declared Mr. Thomson, is making fuller acquaintance. We examine the score of the work or, if we have read it first, we hear a performance. Many works look better on paper than they sound, and even more sound better at first hearing than their design justifies, he added. After a period of rest we undertake the third operation of judgment. "Here the acquisition of experience and those shifts in the center of emotional experience that come from growing older are capable of lighting up the work a new way." Mr. Thomson warned his listeners that no judgment is ever final or permanent, and he defended the practice of describing new music from one hearing, as teachers criticize student compositions or performances from one reading or hearing. In nine cases

tion, its period or school, which answer the question: "What is it like?"; 2) expressive identification, its depiction of the cadences of speech, bodily movements or feelings, which answer the question: "What is it about?"; 3) the classical aids to memory, that is, the known methods of melodic, harmonic, orchestral and formal analysis which answer the question: "How does it go?"; and 4) the verbal formulation of music. "You will note," added Mr. Thomson, "that I have said nothing about communicating one's passion about a work. I have not mentioned it because it presents no problem; it takes place automatically and inevitably."

Mr. Kinkeldey compared the significance of the invention of recording techniques in music history with the discovery of writing and the discovery of printing. For the first time, he said, we can know exactly how music sounded to its contemporaries, and exactly how the composer wished it to be played. He even hopes for the day when the composer can record directly what he conceives with the aid of new scientific devices. What would people a hundred years hence learn about our contemporary jazz, he added, if a group of musicians took the printed music and attempted to play it literally, without any knowledge of what it originally sounded like, or how it was interpreted? From this analogy we can conclude how much we really know about the music of the remote past. Critics can increase the validity and importance of their work by the study of recordings,



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**Music Schools and Teachers****School Director  
To Resign**

BEREA, OHIO.—Albert Riemen-  
schneider, director of the conservatory  
of music of Baldwin-Wallace College  
since 1898, will resign at the end of  
the present season. He will become  
director emeritus and will continue his  
work at the college for the next two  
years, acting in the capacity of adviser  
and engaging in other musical activi-  
ties including the cataloging of his  
library of Bach's work which he will  
present to the college as soon as the  
new Ritter library is completed. This  
will be as a memorial to his parents,  
the late Karl and Emilie Riemen-  
schneider, the former having been  
president of the college for many  
years. He will also do a limited  
amount of organ teaching.

Mr. Riemen-schneider will be suc-  
ceeded by Harold W. Baltz who  
comes from the directorship of Cor-  
nell College Conservatory at Mount  
Vernon, Ohio.

**Piano Teachers Congress  
Holds Monthly Meeting**

The Piano Teachers Congress held  
its regular monthly meeting on May 1  
at Steinway Hall, New York. Rose  
Raymond spoke on Concentration and  
presented Joyce Barnes, of Great  
Neck, L. I., in a Mozart Concerto.  
Gustave L. Becker of New York,  
member of the Piano Teachers Con-  
gress, played his new Musical Mono-  
grams prior to publication. The guest  
speaker was Avis Charbonnel, Provi-  
dence, R. I., whose topic was Music  
at Nine, based on a book recently  
written by her.

**Weschler to Hold Seminar  
In Program Building**

Professor Angela Weschler will  
hold a seminar in program building  
for teachers and pianists at the New

York College of Music between June  
26 and July 31. The purpose of the  
course is to familiarize the student  
with the techniques of sound program  
selection and to emphasize the artistic  
value of a well-rounded musical back-  
ground. Principles, practices and ap-  
plications of program building are to  
be discussed in private and class  
meetings, and teachers will be assist-  
ed in the recognition of individual dif-  
ferences among their pupils.

Before settling in the United  
States, Mme. Weschler taught at  
the Vienna Conservatory of Music,  
and served as head of the piano de-  
partment of that famous institution  
from 1934 to 1938. She was a mem-  
ber of the jury in the international  
piano contests.

**May L. Etts to Judge  
Contests in North Carolina**

May L. Etts, teacher of piano, has  
been invited by the National Guild of  
Piano Teachers to serve as judge at  
the piano auditions to be held in Dur-  
ham, Raleigh, Fremont and Kenans-  
ville, N. C., from May 6 through May  
21. Miss Etts is also a member of the  
board of judges of the New York  
music Education League and has ad-  
judicated auditions held at Port Wash-  
ington and Glen Cove, L. I., Danbury,  
Conn., and New York. An associate  
teacher of Guy Maier, she will conduct  
a series of technique classes at the Guy  
Maier Festival Course to be held at  
Virginia Intermont College, Bristol,  
Va., July 28 to Aug. 8.

**New Study Room Donated  
To Cleveland Institute**

CLEVELAND.—A new study hall has  
been donated to the Cleveland In-  
stitute of Music by Mr. and Mrs.  
Elroy J. Kulas. Adjoining the study  
hall is a record room and library  
equipped with ear phones enabling a  
number of students to listen to record-  
ings at the same time.



Butterfly and Suzuki in the Fisk University production of the Puccini work given  
last month in Nashville. The performance marked the fourth opera given in as  
many years by the Negro institution and was a part of the annual festival

NASHVILLE, TENN.—Madama But-  
terfly was presented on April 22 and  
23 by students of Fisk University with  
Denton Russell of the music depart-  
ment faculty conducting an orchestra  
selected from members of the Nash-  
ville Symphony. Mr. Russell also  
staged the production, designed the  
sets, and selected the principals from  
his own class of voice students, all  
leading roles sung by students.

The part of Cio-cio-san was sung  
on successive evenings by Lenora La-  
fayette and Martha Flowers while  
Adelaide Boatner and Gloria Whitley  
alternated in the role of Suzuki. Terry  
Alexander sang Lieutenant Pinkerton.  
Hampton Z. Barker was cast as the  
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Florence Mercur, pianist (center), with a group of girls at Martin College, Tenn., where she made a recent appearance

### Pupils of Ruth Shaffner Heard

Pupils of Ruth Shaffner, teacher of singing, were heard in recital in the Steinway Concert Hall on May 9. Those heard included Judith Moreinis, Carla King, Jean Tuthill, James Albert, Paula Rothenberg, Christian Rimback, Wilma Custer, George Fuller, Helen Morrison, Dorothy Seagrave, Donald Townsend, Evelyn Roberts and George Fuller.

Miss Custer was soloist at the First Church of Christ Scientist at Forest Hills, L. I., during March. Janet Hanson was soloist recently at the International School of Music Conference in Montreal. Miss Shaffner was scheduled to present another group of pupils in recital in Carmel, N.Y., on May 17.

### Appleton and Field To Teach at Juilliard

Appleton and Field, two-piano team who recently completed another coast-to-coast concert tour, will jointly teach six-week master classes at the Juilliard School of Music this summer for their third years. Miss Appleton and Mr. Field from July 2 through Aug. 9, will demonstrate and lecture on the standard repertoire, and also give special emphasis to contemporary music. Subjects of the teaching sessions will include the special needs of duo-piano music for radio, for teaching, and performing.

### University of Texas Observes Brahms Semi-Centennial

AUSTIN, TEX.—The String Quartet of the University of Texas, James Levey and James Gambino, violins, W. C. Cummings, Jr., viola, and Homer Ulrich, cello, presented a commemorative Brahms program on April 20, assisted by Bertram Davis, violin, Phyllis Young, cello, and Miriam Wagner, piano. The works performed were the Quartet in A Minor, Op. 51, No. 2, the Piano Quartet in C Minor, and the String Sextet in B Flat.

### Nies-Berger Plays

Recent engagements of Edouard Nies-Berger, official organist of the New York Philharmonic-Symphony, included an appearance at the New School, New York, together with Edgar Varèse and Yves Tinayre, sponsored by the New Music Society. Mr. Nies-Berger also gave recitals in Charlottesville under the auspices of the American Guild of Organists, and at Randolph-Macon College, Ashland, Va.

### Kathleen Vaccaro Heard In New York Debut

Kathleen Vaccaro, soprano, a pupil of Gertrude H. Glesinger, head of the vocal department of the Ralph Wolfe Conservatory of Music of New Rochelle, N.Y., was heard in a debut recital in the Master Institute Thea-

tre in New York on April 27. Miss Vaccaro was cordially received in a program of operatic works by Beethoven, Giordano, and Puccini, and in song groups by Weingartner, Respighi, and Gretchaninoff, concluding with American numbers by Samuel Barber, Randall Thompson, Wintter Watts and Richard Kountz. Ernest Oster was the accompanist.

### Bonelli and Totenberg To Teach in Santa Barbara

Richard Bonelli of the Metropolitan Opera and Roman Totenberg, violinist, will be on the faculty of the Music Academy of the West this summer. The Academy will occupy the buildings and campus of the Santa Barbara School, just outside of Santa Barbara, Calif. Mr. Bonelli will head the voice department, Mr. Totenberg the violin department. The classes will be held from July 7 to Aug. 31.

### Karl Kraeuter to Teach At Juilliard Summer School

Karl Kraeuter, violinist of the Kraeuter Trio, has been engaged by the Juilliard School of Music to conduct chamber music classes in the summer school. Individual groups already formed, wishing to continue as a unit, may avail themselves of individual coaching for the extension of repertoire. Mr. Kraeuter will remain in New York City teaching and playing until about Aug. 15 when he will leave for his summer home at Salem, N.Y.

### Amy Ellerman Presents Pupils

Pupils of Amy Ellerman, contralto and teacher, were presented in a recital in the Steinway Concert Hall on May 7 with Marian Kalayjian at the piano. Taking part were Henrietta Green, Harold Tharp, Kenneth Walters, Margit Forssgren, William Kent, Elizabeth Byrne, Robert Bennett, Albert Des Rochers, Anthony Espósito, Edward Combos, Annajean Brown, Henrietta Green and Jacqueline Caminita. The last named is not from Miss Ellerman's studio.

### Olga Eisner Resigns

Mme. Olga Eisner, voice teacher, has resigned from the Mannes Music School after 10 years in the vocal department. Hereafter she will devote herself solely to private teaching.

### Baritone in Recital

Edith White Griffing presented at her New York studio Gordon Gaines, baritone, in a song recital. The accompaniments were played by Miss Griffing.

### Singer Heard

Edward Cole, bass baritone, was presented by his teacher, Wellington Smith, in a song recital on April 20. He was accompanied at the piano by Mrs. Wellington Smith.

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## Criticism Symposium at Harvard

(Continued from page 33)

brought Walter Piston's String Quartet No. 3, Arnold Schoenberg's String Trio, Op. 45, and Bohuslav Martinu's String Quartet No. 6. Three more diverse compositions it would be hard to imagine, which made the evening all the more challenging. Development and integration are the strong points of Mr. Piston's quartet. The first movement opens with a dapper theme which is at once submitted to a strenuous course of imitation and working out. A restless rhythmic pattern adds to the ingenuity of the process. The slow movement builds slowly both in complexity of texture and intensity of emotion; Mr. Piston begins with two strands and gradually evolves a rich design. Happiest of the movements is the finale, with its bouncing rhythm and stimulating harmonic ideas. For all its skill, the quartet failed to move this listener at first hearing. It sounded emotionally dry and academic, more like the product of a keen musical intelligence than of a compelling vision and inspiration.

Just the opposite was the Schoen-

berg Trio, an expression of fierce emotion so exquisitely distilled and subtilized by intellect that one blinked with amazement when it was finished. Even the opening has a frenzied quality, as if one had broken in upon an argument at white heat. Though the texture of the work abjures conventional tonality, it is absolutely clear. Levels of pitch, fluctuations of volume and tone color and rhythmic variations are doubly significant in this music because we are not bound by the comfortable associations of traditional harmony and form. It pierces through our listening habits, it galvanizes us with the shock of a novel language and a tremendous personality, or it touches us not at all. Had the symposium done nothing but produce this Trio, it would have been amply justified.

Mr. Martinu's Quartet No. 6 is so charming, melodically gracious and finished in workmanship that one regrets to point out its conventionality of material and prolixity. There are passages which remind one of his more original chamber works, but much of the composition seems to be elaboration rather than development and the very sweetness of the thematic material is a temptation to repeat and to evoke the atmosphere of other composers, most notably Dvorak. Nevertheless this music is sound, buoyant and richly woven.

### Walden Quartet Praised

A word of special praise should go to the Walden Quartet, which is made up of Homer Schmitt and Bernard Goodman, violins, Eugene Weigel, viola, and Robert Swenson, cello. All of the works were admirably played, and the Schoenberg Trio calls for heroic spirits. Practically every device of string playing is used in it with masterly but inexorable precision.

All three of the composers of the choral works had chosen challenging texts. Paul Hindemith's *Apparebit Repentina Dies*, for mixed chorus and brasses, is a setting of a Latin poem about the day of judgment by an unknown author, written before A.D. 700. Mr. Hindemith, who can write fugues, apparently, as easily as other people write letters, has given his setting a rich contrapuntal texture. But he has also captured something of the exaltation, the terror and the devotion of the poet's vision. The brasses are superbly handled and blended with the voices, and if this work seems to borrow rather heavily from other more seminal music by the composer, it is nonetheless highly stimulating. *La Terra* by Malipiero is a setting of excerpts from Book I of the *Georgics* of Virgil for chorus and organ. Quite rightly the composer has sought first of all to reflect the limpid beauty and pastoral charm of the Latin verse. And in this he has succeeded. But whereas Virgil succeeds in varying the imagery, the rhythm and the melody of his poem so constantly that it never slackens, the writer felt his attention wandering from the music long before *La Terra* had ended. It seemed monotonous, improvisational and at times naively literal, as in sundry grumblings of the organ to indicate the birthday of Orcus and the Furies and the storms which threaten the crops.

The creation of the world is a tall subject, even for as brilliant and imaginative a composer as Aaron Copland. His work, called *In the Beginning*, is set for mezzo-soprano solo and mixed chorus a cappella and uses excerpts from the first two chapters of Genesis. The idea of a solo voice with choral responses and interludes was excellent. And Mr. Copland's wide spacing of the voices, unusual part writing and dramatic use of dissonance gives bite and color to the music. But the sense of cosmic wonder, the tremendous visionary scope, which the text demands were not forthcoming to the writer.

The music seemed to lack inner compulsion, the majestic surety of touch which suffuses the poetry. Nell Tange-man sang the difficult solo part ably.

Brass players from the Boston Symphony provided an exciting accompaniment for the Hindemith piece and Mary Crowley was the organist in the Malipiero music. Robert Shaw and the Collegiate Chorale performed this new and intricate music as if they had been doing it for years, instead of weeks. The applause was long and loud.

Night Journey, Martha Graham's newest work, is built around the drama of Oedipus, though it is in no sense merely a dance version of the Greek play. She explains in a program note that "the action takes place in Jocasta's heart at the instant when she recognizes the ultimate terms of her destiny." The fundamental terms of Miss Graham's psychological drama parallel those of Sophocles, for Jocasta is both mother and wife of Oedipus, and she accepts the moral implications of her fate. But the dance could be understood and accepted by one who had never heard of Sophocles for it is complete in itself both in motivation and execution.

William Schuman's score is as dark and inexorable as the drama itself, and its very static quality and slow, cumulative power intensify the effect of the movement. We find Jocasta alone at the beginning, frantic with the realization of what is going to happen. After a tremendous solo, the other characters, Oedipus, The Seer and the Daughters of the Night enter and the drama is enacted. At the close, Jocasta strangles herself with the cord that has bound her to Oedipus in their love.

Miss Graham has obviously saturated herself not only in the Greek drama but in the art of the period and her choreography in this piece, as in all such cases, does not literally imitate but recreates in new form the spirit of that time. Erick Hawkins danced the role of Oedipus nobly, though his longest solo passage was a bit thin in texture, and Mark Ryder performed the difficult part of the Seer convincingly. Isamu Noguchi's setting is attuned to the mood of the work, and the abstraction of a bed in the center of it has a positively malevolent suggestive power. Louis Horst and the orchestra gave a vivid account of Mr. Schuman's music. The other work of the program was *Dark Meadow*, which grows more magical with every seeing.

### Wellington Smith Engaged For Boston University

Wellington Smith, teacher of singing, has been engaged for the faculty of Boston University. Among Mr. Smith's well-known pupils are Ellabelle Davis, Negro soprano, and Louise Bernhard, contralto, both of whom have been under his tuition for a number of years. Rand Smith, baritone, recently sang four performances of *Elijah* on tour; Richard Rober, bass, was for two years the Jud of the New York Oklahoma company and Dorothea Fried was in the Chicago production of the same work, Dorothy MacNeil, soprano, sang twice with the Boston Symphony and is now on tour with the Ballad Singers.

### Evan Evans and Pupils Fulfill Many Engagements

Evan Evans, baritone, and teacher of singing at the Juilliard School of Music, was soloist recently in two performances of Handel's *Judas Maccabaeus*, one in Harrisburg, Penn., and one in Altoona, Penna. He will leave shortly for Chautauqua, N. Y., where he is director of the summer music school, as well as instructor in voice. This will be his 12th consecutive season there. Among his pupils recently heard are Anne McKnight, soprano, who sang with the New York Oratorio Society and the Collegiate Cho-

rale and has been engaged for leading roles with the Chautauqua Opera. Henry Clark, bass, is singing the role of Jud in the London production of *Oklahoma* and Robert Patterson is also a member of the same company. Edward Nyborg, tenor, has just returned from a successful tour of the Middle West, singing the title role in *Faust*. Kenneth Ward has been engaged as staff soloist on WTAM, Cleveland. Etienne Bauer has been engaged for the St. Louis Opera Company.

### Harrison Keller Elected Director Of New England Conservatory

Boston.—Harrison Keller has been appointed director of the New England Conservatory of Music. Mr. Keller, a violinist, has been acting director of the conservatory since last June.

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## UNDER NEW MANAGERMENTS

**J**UST turned 19, Hilda Banks, young pianist veteran of two Town



Hilda Banks

Hall concerts and a Carnegie appearance, is now having her bookings made by Jack Adams & Company. Miss Banks, the daughter of Mr. and Mrs. Samuel Banks of Elmhurst, L. I., is a native of Brookline, Mass.

She is coaching with Artur

**T**HE well-known young violinist, Werner Gebauer, has signed a man-



Werner Gebauer

agement contract with International Artists Corp. Since his New York recital debut in 1946 he has toured widely. This season he has played many solo recitals and has been guest soloist with the Dallas and Colorado Springs Symphonies.

Mr. Gebauer had previously played throughout Europe and came to the United States through the good offices of Arturo Toscanini and Bruno Walter. For next season he has secured the world rights to the new George Antheil Violin Concerto which he will play with several major orchestras.

### San Carlo Has New York Season

The annual spring season of the San Carlo Opera Company at the Center Theatre began on April 23 and came to an end on May 11 having been extended half a week by the addition of five performances. Large audiences and abundant enthusiasm marked the visit of Fortune Gallo's organization.

The series opened its 10th consecutive year at Rockefeller Center with Carmen, Coe Glade singing the title role. The representation as a whole disclosed the usual features of the San Carlo performances. Miss Coe's embodiment of the gypsy baggage did not differ in any essential respect from what it has been for many years. The Don Jose was a Spanish tenor, Paolo Civil, who revealed a voice of generally pleasing quality and whose acting was marked by intelligence.

Mostyn Thomas was the Escamillo and earned the customary applause with the Toreador Song. Mina Cravi sang melliflously as Micaela and the smaller roles were assumed by Messrs.

Wilderman, La Chance, Bozza and Mmes. Venditti and Calcagno. A new ducator, Anton Coppola made his New York debut on this occasion and held his forces well in hand.

Madama Butterfly was the San Carlo offering on April 24, with Hizi Koyke as Cio-Cio-San. Mario Palerno sang the Linkerton and Mario Valle was a competent Sharpless. The conductor this time was Aldo Franchetti. Rigoletto, April 25, attracted another large audience and proved to be a performance of uncommon excellence.

A new tenor, Nini Scattolini made his first local appearance as the Duke and sang with excellent technical effect and flexibility. Carlo Morelli was the Jester and Hilde Reggiani sang the music of Gilda with fluency and charm. The conductor was Carlo Moresco. Verdi filled the day on April 26, Traviata being given in the afternoon and Ad9whimq hSC, VDVzz

Faust, La Bohème, The Barber of Seville and Trovatore were the other operas heard in the course of the San Carlo engagement. In the Aida repetition on May 4 Selma Kaye sang the title role, Jean Browning was the

Amneris, Alfonso Pravadelli the Rames, Mostyn Thomas the Amonasro and William Wilderman the Ramfis. Anton Coppola conducted.

The Cavalleria-Pagliacci double bill enjoyed a praiseworthy presentation on April 29, all of the principals singing spiritedly and harvesting abundant applause from a numerous gathering.

Tosca was the San Carlo opera on April 30. Elda Ercole filled the part of the Roman singer to the satisfaction of a crowded house and Paolo Civil was the Cavaradossi. In some ways the best performance of the evening was Carlo Morelli's Scarpia, which stirred the audience to a considerable pitch of excitement.

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# New Music Reviews

## For Violin

### Charming Violin Duets Issued by Music Press

FROM the Music Press comes a collection of Six Duets for Two Violins, edited by Adolfo Betti from an edition published about 1750 by J. Oswald of London, who was a popular Scottish composer of the middle 18th century, as well as a violinist, an organist and a teacher of dancing. They are easy pieces without keyboard accompaniment and represent five Italian and French composers of the same period in addition to Oswald himself, namely, Francesco Geminiani, Giuseppe Sammartini, Nicolo Jomelli, Jean Philippe Rameau and Michel Blavet. With the exception of but one, the original edition gives no indication whatever, according to Mr. Betti, as to which pieces are to be attributed to each composer. That exception is Duetto III, which can be identified as a transcription made by Geminiani of the last movement of his Sonata in A Minor, Op. 4, No. 5. These short pieces are delectable examples of characteristic music of the seventeen hundreds and provide welcome new material not only for teaching but also for music making by artists. (\$2). C.

### Reviews in Brief

Menuetto from String Quartet in B Flat, K. 458, by Mozart, transcribed by Jascha Heifetz, C. Fischer. Under Mr. Heifetz's adroit treatment this lovely minuet from a chamber music work becomes an ingratiating solo piece for violin and piano. (60¢).

Carmen Fantasie, by Franz Waxman, Harms. A straightforward and effective arrangement for violin and orchestra of the principal airs from Bizet's Carmen, edited by Jascha Heifetz. Also published with piano part replacing the orchestra. Twenty-four pages in the piano score. (\$3).

Melody, Op. 7, by Valentin Beletzky, Leeds Music Corporation. A charming melody with a dramatically impassioned development written in the style of the great Russian romanticists, edited, with special annotations, by Arthur Hartmann. (75¢). C.

## For Piano

### Ethel Hier's Asolo Bells An Asset to Duo-Pianists

A TWO-PIANO composition that is vividly pictorial in a legitimate, artistic manner is Asolo Bells by Ethel Glenn Hier, recently published by The Composers Press. It has to do with the tolling of the gigantic bells of the cathedral in the ancient

town of Asolo in Italy and opens with the boom of the bells calling the peasants to their work in the fields. A bell song in canon form that follows leads to another crash of the deep bell and as it dies away a far-off song like a Gregorian chant, sung by the choir boys in the church school near by, is heard. Snatches of folk-tunes as sung by the villagers also are heard but eventually are drowned by the clangor of the bells summoning the peasants to vespers. This is a work of uncommon musical interest and effectiveness, of opulent sonorities and with a fine imaginative sweep, knowingly written for ensemble piano playing. The two parts are shrewdly balanced and both demand of the players the ability to produce resonant bell-like tones. (\$1.40; two copies needed). C.

### Reviews in Brief

Polka by V. Serdechkov, transcribed by Vladimir Padwa, Russian-American Music Publishers. An effective piece with the characteristic polka swing of the rhythm. Eight pages. (Set of two copies: \$1.).

Passacaille by Handel, arranged for two pianos by Percival Garratt (Elkin), Galaxy Music Corporation. The familiar passacaglia which Handel himself employed more than once in works for organ and cembalo, in a somewhat florid but effective version.

## For Solo Voice

### Two Striking Songs Published by Galaxy

A NEW song of noteworthy significance by Carl Deis, entitled Arise, All Nations!, has just been published by the Galaxy Music Corporation. A setting of a poem by Albert C. Lisson, it comes as a successor of permanent value to the many songs born of the war whose importance was restricted to a certain period or to specific groups. The text is an exhortation to all peoples to put forth their utmost efforts to guarantee lasting brotherhood and peace and freedom. Mr. Deis has made a stimulating setting with a rousing refrain that should sweep everything before it with its contagious melodic and rhythmic character. Not the least of its virtues is the fact that, confined, as it is, to the compass of a ninth, from D below the staff to the upper E, it is eminently singable for practically everybody. It should establish itself speedily as a peace anthem for all nations.

Another new Galaxy song is Little Houses, by Amy Worth, with words by Harold Skeath. This is a charming little song, with music that aptly parallels the poetic whimsy of the text. It is issued for high voice. C.

## Songs My True Love Sings A New Marks Publication

AN interesting collection of Songs My True Love Sings, compiled by Beatrice Landeck, with piano settings by Charity Bailey, has recently been published by the Edward B. Marks Music Corporation. The title, it is pointed out, has been chosen in preference to Songs of True Love because that would be a misnomer in that the expression, "true love", is used in this album, as in Elizabethan days, merely as a term of endearment. It therefore does not necessarily imply constancy, and so one finds in these pages many a false true love.

Five of the countless Elizabethan poems that celebrate this theme are here included in musical settings. The remaining twenty-seven of the thirty-two songs that are embraced in this collection are folksongs of English, Irish, Scotch or American origin. Some of the true loves are humble, and some are proud, as the compiler expresses it; and some are famous while others, again, have remained anonymous; but each is here the object of passionate love.

This is a collection with an individual slant, one that is pretty sure of finding wide response. Here are to be found Edward Purcell's Passing By and William Byrd's O, Mistress Mine, rubbing shoulders with such familiar folksongs as Lord Rendal, Barb'ry Ellen, Lord Lovel, Down by the Sally Gardens and Cherry Ripe, and less familiar ones such as The Old Maid's Song, Sweet Betsy from Pike, Weep All Ye Little Rains and Wait for the Wagon. Among the others are The Passionate Shepherd to His Love, Ophelia's How Should I Your True Love Know?, The Twelve Days of Christmas and Soldier, Soldier, Will You Marry Me?

The settings have been made for piano or guitar, and the book is attractively illustrated with Old English prints and Watteau engravings. (\$1.). C.

### Reviews in Brief

Wee Hughie, by Albert Hay Malotte, G. Schirmer. An effective setting of a touching little dialect poem by Elizabeth Shane, a setting that artfully points up the sentiment of the words. For medium voice. (50¢).

Chartless, by Isadore Freed, C. Fischer. An adroitly planned setting that seems rather too purely cerebral for Emily Dickinson's finely expressed confession of faith. For medium voice. (50¢).

She Walks in Beauty Like the Night, by David Ouchterlony, G. Schirmer. A smoothly flowing setting that happily reflects the poetic beauty of Byron's verses, with a simple and harmonically flavorsome accompaniment. In two keys, for low and high or medium voice. (50¢).

Album of Twenty Songs by Gabriel Faure, Vol. I, for mezzo soprano or baritone, Edward B. Marks Music Corporation. Singers will welcome this collection of Faure masterpieces which includes such well-known songs as Dans les ruines d'une abbaye, Après un rêve and Lydia, as well as a host of others, equally beautiful. Let us hope that the issuing of these volumes will stimulate them to enrich their programs. (\$2.00).

La Belle Dame sans Merci by Paul Hindemith, Associated Music Publishers, Inc. Little or nothing of the sensuous beauty of Keats' poem is to be found in this strange and powerful song. Instead, Mr. Hindemith has put his whole attention upon the mystery and horror of the situation. It calls for a highly gifted interpreter, but its musical quality will richly reward the singers who master it. (\$1.50).

Australian Aboriginal Songs: Jabbin Jabbin and Maranoa Lullaby collected and translated by H. O. Leth-



Adolfo Betti

Isadore Freed

bridge, accompaniments arranged by Arthur S. Loam, G. Schirmer, Inc. These interesting short chants are provided with English words which contrast amusingly with the primitive simplicity of the original texts. They are issued for medium or low voice. (40¢ each). S.

The Laughing Song, from Manon Lescaut, by Auber, G. Schirmer, Inc. A new edition of an old favorite with coloratura sopranos, provided with a new and effective piano accompaniment by André Benoist and an English version of the text by Erminie Huntress. (50¢).

## For Chorus

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# Books

THE MUSIC OF TCHAIKOVSKY. Edited by Gerald Abraham. 277 pages. W. W. Norton & Company, Inc., New York. \$3.75.

So much nonsense has been written about Tchaikovsky, on the one hand by patronizing pedants and on the other by blind and indiscriminating enthusiasts, that it is a joy to find a volume such as this one which is sympathetic, informative and critical in the best sense. Published in England in the Music of the Masters series, the



Gerald Abraham

work is made up of a co-ordinated series of studies of Tchaikovsky's life and his works made by experts. We find Edward Lockspeiser writing about Tchaikovsky the Man; Martin Cooper on the Symphonies; Eric Blom on the works for Solo Instrument and Orchestra; Ralph W. Wood on the Miscellaneous Orchestral Works; Colin Mason on the Chamber Music; A. E. F. Dickinson on the Piano Music; Mr. Abraham on the Operas and Incidental Music; Edwin Evans on the Ballets; A. Alshvang on the Songs; and Mr. Abraham again on the Religious and Other Choral Music. To these essays are appended a chronology of Tchaikovsky's life; a valuable and selective bibliography which concentrates on the music and includes many books in Russian which have not yet been translated; a list of Tchaikovsky's compositions with references to the pages on which they are mentioned in the book; and copious musical examples illustrating points of comment in the text. In short this book is indispensable to the student of Tchaikovsky and eminently readable for anyone.

One could spend pages of comment on the information and the critical opinions in these stimulating essays. Mr. Lockspeiser's biographical study is psychologically so penetrating that one is disappointed to find him saying at the close: "And yet pathos, despite the fervour of his suffering, is not a

quality that Tchaikovsky could express with any sense of nobility. The man and his music combine to show that his grief and sorrow remain imprisoned within himself, so that it is never pity that he expresses, but self-pity and with it self-love and self-hatred. The dignity of suffering was unknown to him, but not its pleasures." Is not this judgment a bit stuffy and provincially Anglo-Saxon? That Tchaikovsky was "a warped neurotic, shy and tortured" no one who knows the facts and the music would question, but in the light of the last movement of the Sixth, the best of the songs and the great tone poems it seems hardly justifiable to assert that he did not know universal pity and that his spirit was wholly crippled and confined by his egotism.

Differences of opinion will arise inevitably in reading through the book, but even Mr. Blom's elaborate dissection of "the" piano concerto and Mr. Alshvang's rather flowery and uncritical praise of the songs (most of which are totally unknown outside of Russia) have positive value. Above all, readers will discover, if they are not already aware of it, how little of Tchaikovsky's total output we are acquainted with. To mention only a minor example, how many people know the delightful volume of 50 piano duet arrangements of Russian folk songs (of which only one is unsatisfactory, and that one, amusingly enough, the familiar Song of the Volga Boatmen)? Yet there is no better way of learning to appreciate Tchaikovsky's harmonic genius than playing through these little pieces, produced as "pot-boilers."

RUSSIAN SYMPHONY: THOUGHTS ABOUT TCHAIKOVSKY. By Dimitri Shostakovich and Others. Philosophical Library, Inc., New York. \$3.75.

Although this book is titled primarily Russian Symphony, it concerns itself solely with Tchaikovsky and although Shostakovich is the only name mentioned on the title page, his actual contribution consists of four and one-half pages. The rest of the work is made up of a discussion of The Great Russian Composer by Boris Assafyev (Igor Glebov); the Operas by B. Yarustovsky; the Symphonies by Daniel Zhitomirsky; the Ballets by Vasili Yakovlev; the Chamber Music (in which the songs are included) by Arnold Alshvang; the Archives of the Tchaikovsky Museum by Ksenia Davidova; a list of Tchaikovsky's works; and an index.

The striking contrast between this book and the excellent new volume on The Music of Tchaikovsky edited by Gerald Abraham is a convincing argument for music criticism completely uncolored by a need for glorification or national pride. Mr. Shostakovich tells us that Tchaikovsky's music "is often erroneously thought to be touched by the spirit of pessimism," but this was merely a mistake of the critics and scholars "of the pre-revolutionary generation" who "confused pessimism with a vivid sense of tragedy." He compares Tchaikovsky to the Greek tragedians to strengthen his point. Having disposed of Tchaikovsky's pessimism, he informs us that the theory that the composer "was akin to Chekhov and Levitan in elegiac glorification of the Russian twilight of the latter 19th century" is also wrong. "Tchaikovsky believed in the power of creative reason, in the might and harmony of the universe. And this radiant, intelligent faith pervades all of his musical heritage," he argues. Naturally, in four and a half pages he does not have room to give the reasons for these statements.

The pre-revolutionary generation of scholars unquestionably had faults, but one doubts that it ever made such staggering assertions as that "The secret of the vital power of Tchaikovsky's music lies in the fact that there is virtually not a single province of his

music—from the gems of Russian chamber music that issued from his pen to his greatest operas or symphonic poems—in which the appeal and effect of the music was less than in any other field" and that "The convincing nature of Tchaikovsky's melody is not dependent on the scale of the composition and its form, although the quality and character of the melodic material determines the form to a great extent. This is what makes any of the piano pieces from the famous 'Four Seasons' cycle just as striking and titanic in scope as the First Piano Concerto." (!) These jewels are to be found in the article by Mr. Assafyev.

Of course there is also valuable material in the book, including some delightful quotations from Tchaikovsky himself. His reaction to Parsifal in 1884 is charmingly sincere (and naive). "Goodness, how boring, and notwithstanding the brilliant mastery, how false, how senseless is the whole absurd business," he said to his brother Modeste. "Only living flesh-and-blood people can sing," he wrote. And on Verdi's Aida his comment was equally revealing: "I need people, not dolls, I do not know, I do not understand the feelings of an Egyptian princess, a pharaoh or some crazy Nubian." The fact that the feelings of all human being are very much alike and that Aida seems completely contemporary in her emotional reactions seems to have escaped him.

Although Mr. Zhitomirsky has some interesting things to say about the symphonies, particularly in their relation to Russian folk music and their

principles of structure, one questions his claim that "the philosophy and dynamic quality of Tchaikovsky's symphonies can only be compared to that of Beethoven." It is impossible to compare the Eroica or the Ninth with anything that Tchaikovsky ever wrote. Such a Procrustean process would only do a severe injury to both composers, whose outlook, style and personality were utterly different.

American readers will find much to interest them in Mr. Alshvang's discussion of the songs, though his contribution to Mr. Abraham's volume on the same subject is even better. But again, when we are told that the sentimental and superficial music of Nur wer die Sehnsucht kennt "reveals the meaning of Goethe's poem by deftly applied psychological strokes," we cannot help wondering if Mr. Alshvang has studied the poem very profoundly, or listened to Schubert's setting of it. The story of the Tchaikovsky archives is fascinating and it indicates how much work is still to be done by researchers. The list of Tchaikovsky's works will also interest musicians. But the opinions and judgments expressed in this volume and its approach to the problems of criticism will strengthen one's appreciation of the book edited by Mr. Abraham. S.

## Books Received

TANGLEWOOD SUMMER CONCERTS. By M. A. De Wolfe Howe with introduction by Serge Koussevitzky. The Vanguard Press, New York.  
VOCAL VIBRATO, TREMOLO AND JUDDER. By F. C. Field. Oxford University Press.

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## Louisville Holds Spring Music Festival

### Templeton Plays—Whitney Leads Louisville Group—N. Y. Philharmonic Heard

LOUISVILLE.—To commemorate the 10th anniversary of the Louisville Philharmonic Society, plans were laid early in 1946 for a Spring Music Festival in the huge Jefferson County Armory, to be known as the Kentuckiana Jubilee of Music. These plans called for the utilization of the large number of school children who are

studying music. Under the direction of Edward Barrett, a Children's Chorus was formed. Also it was planned to use high school bands. The Philharmonic Society also decided to foster a permanent Festival Chorus, drawn from Louisville churches and choral societies, and to be under the direction of Edward Barrett. In order to gain wider public appeal, soloists from the Metropolitan Opera Company were engaged to sing with the two choruses in the Festival. It was finally decided to hold the Jubilee of Music at the close of the current



Alec Templeton

Robert Whitney

musical season. The dates set were April 28, 29 and 30. Months of training and rehearsal followed. Fortunately, the Kentuckiana Jubilee Committee was able to obtain a booking of the New York Philharmonic-Symphony with George Szell as conductor, for a fitting climax to the Festival.

An audience of nearly 4,000 gathered on April 28 at the Jefferson County Armory to hear the Children's Chorus of 1,500 voices open the Festival with a performance of Diack's Cantata, Morn, Noon, and Night. The chorus was accompanied by the Louisville Philharmonic with Robert Whitney conducting. In the last section of the Cantata, the Liszt setting of the Omnipotence of Schubert, the Children's Chorus was assisted by the Festival Chorus of some 300 voices. The remainder of the opening program was devoted to a performance of the Manzoni Requiem by Verdi, which introduced to the Festival audience Rose Bampton, Herta Glaz, Frederick Jagel, and Mack Harrell, of the Metropolitan. The program was enthusiastically received, and beautifully performed throughout.

On April 29, the second evening of the Kentuckiana Jubilee of Music, Alec Templeton was guest soloist with the Louisville Philharmonic. The program opened with a performance of Weber's Overture to Oberon, which was enthusiastically applauded by the large audience. Mr. Templeton was then heard in the Grieg Concerto for Piano and Orchestra. Following a performance by the orchestra of the Overture to Die Fledermaus, Mr. Templeton returned to give a number of his famous improvisations. It was with great reluctance that the audience permitted Mr. Templeton to take his leave. A performance of the 1812 Overture to Tchaikovsky concluded the program.

The third evening of the Festival was brought to new heights by the appearance for the first time in Louisville of the New York Philharmonic-Symphony with George Szell conducting. The program was composed of three excerpts from Wagner's operas and Brahms' Second Symphony.

By far and away one of the largest and most ambitious musical programs undertaken in Louisville in recent years, the Kentuckiana Jubilee of Music was a great success, and was a fitting memorial to The Philharmonic Society's ten years of service to the music-loving public of Louisville.

H. W. HAUSCHILD

the American Guild of organists and became a charter member of the MacDowell Club of New York in the same year.

A native of Hamilton, Canada, she came to New York in 1876 and was organist and choir director of Calvary Baptist Church from 1879 to 1906. In 1883 she became a life member of the Music Teachers National Association.

The Neighborhood Music School, Inc., has established the Fineberg Scholarship Fund, named in honor of Dora Fineberg. Among those who are already receiving its benefits are Herbert Chazky, Charne Ginsburg, and Thelma Goodman.

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### Kate Chittenden Marks 91st Birthday

Kate S. Chittenden on April 17 celebrated her 91st birthday when she was honored by her pupils and friends at a celebration at her studios at 853 Seventh Avenue. Miss Chittenden is now in her 73rd year of uninterrupted piano teaching and training.

Miss Chittenden has been a teacher of piano since 1874 and was head of the piano department at Vassar College from 1899 to 1930. She was the founder and director of the music department in Hartley House Settlement in New York City in 1898. From 1900 to 1932 she was Dean, and head of the piano department of the American Institute of Applied Music, New York City. In 1906 she founded

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## Date Book

**Earle Spicer**, baritone, is scheduled for many early summer appearances at universities and colleges throughout the United States. . . . Returned from a busy season of 64 engagements on the West Coast, in the New England States and in Canada, is the **Bary Ensemble** with Gertrude Bary, pianist; Mary Becker, violinist; Virginia Peterson, cellist; Eugenie Limberg, violinist; Phyllis Gugino, clarinetist.

**Muriel Kerr**, pianist, has been re-engaged for 1948 as soloist with the Miami Symphony. This will be her third successive year at Coral Gables. . . . On May 31, **Grace Castagnetta**, pianist, will play the Chopin E Minor Concerto at the Piedmont, N. C. Music Festival. George Raudenbush will conduct. . . . The New Haven Symphony, Harry Berman, conductor, will present a Viennese Nights program on Aug. 26, with **Dorothy Sarnoff** as guest soloist.

**Robert Shilton**, baritone, has recently appeared in various operatic roles with the Pittsburgh Opera Co., the Philadelphia La Scala, and the Manhattan Civic Opera. . . . Following her European debut at Oslo, Norway, the violinist **Camilla Wicks** is to appear in Stockholm, Copenhagen, Denmark, and other European cities.

In Washington, D. C. recently, **Mario Braggiotti**, pianist, played at a benefit concert on behalf of American Relief for Italy. . . . Also appearing in Washington was **Irene Marik**, Hungarian pianist, on the occasion of the Congressional Club's annual breakfast for the President's wife. . . . **Margaret Daum** sang recently at a benefit opening the National Cancer Drive in Trenton, N. J.

On its recent transcontinental tour, the **Westminster Choir** sang in 23 states and Cuba, travelling over 16,000 miles. . . . **Michael Bartlett**, tenor, recently heard with the Philadelphia La Scala Opera Co., will appear with a stock company this summer at Guilford, Conn. . . . The Philadelphia La Scala's prima donna, **Eva DeLuca**, will go to Europe in June for several operatic appearances.

The **Schnabel-Szigeti-Fournier** trio has been engaged for two appearances at the Rencontres Internationales festival in Geneva during September. . . . **Robert Goldsand**, pianist, will present in Town Hall a series of concerts devoted entirely to 20th Century music, beginning in November. . . . **Dorothy Tête**, of Civic Concert Service, Inc., is vacationing in England, and while there will attend the Glyndebourne Opera Festival.

**Marjorie Elliott Appointed Chairman in State Federation**

Marjorie Elliot has recently been appointed composer-chairman of the New York State Federation of Music Clubs. Mrs. Elliot is the originator of the Ruralettes which are being widely used in schools and colleges and by choral groups. She will be guest of honor at the Federated Choral spring concert in the Town Hall, New York, when her new publication, *Your Song*, will be sung.

**Peabody Conservatory Adds To Summer School Faculty**

Bruno Glade, pianist and teacher, has been appointed a member of the faculty of the summer school of the Peabody Conservatory of Music, which will be in session for six weeks, beginning June 30. Mr. Glade will give the opening recital of the summer school series on July 6. Pasquale Tallarico, who has been a member of

the faculty for many years, will conduct the class in interpretation in addition to private instruction. Austin Conradi will take a limited number of pupils at the school. A new course designed for teachers and advanced piano students interested in teaching will be directed by Joyze Sutherland, teacher of piano and piano pedagogy at the Conservatory.

**St. Louis Symphony Under McArthur**

Guest Conductor Shows Great Versatility in Special Post-Season Series

ST. LOUIS.—A post-season series of four special concerts by the St. Louis Symphony under Edwin McArthur, guest conductor, provided an unusual variety of music. On March 15 an all-Viennese Program with Margaret Spencer, soprano, and Mack Harrell, baritone, soloists, gave a large audience much pleasure with groups of famous light opera songs and a group of duets. These were interspersed with the overture to *Die Fledermaus* and Schubert's Symphony No. 8.

The following day was devoted to an all-Wagner program. Mr. McArthur had his forces well in hand throughout the afternoon in a rather lengthy program which included the overture to *The Flying Dutchman*; Siegfried's Rhine Journey and the Death and Funeral music from *Götterdämmerung*; Forest Murmurs from Siegfried; Prelude to Act III and Dance of the Apprentices from *Meistersinger*; Prelude and Good Friday Spell from *Parsifal*; Venusburg scene from *Tannhäuser*, and Prelude and Love-Death from *Tristan and Isolde*.

The All-American program of March 22 was very interesting, with works by Deems Taylor, Griffes, Barber, Sanders, Triggs and Copland. The concluding number was an excellent performance of Gershwin's *Rhapsody in Blue* with Edith Schiller at the piano. The following afternoon brought selections from Oklahoma, *Up in Central Park*, *Carousel*, *Song of Norway* and *Showboat*, with Edward Roecker, baritone, as soloist. Mr. McArthur clearly demonstrated his versatility in conducting four such widely varied programs, and the audiences were most responsive.

HERBERT W. COST.

**Publication Award Won by Douglas Moore and Anthony Donato**

Douglas Moore of Columbia University and Anthony Donato of the Eastman School of Music, Rochester, are the winners of the 1947 publication contest of the Society for the Publication of American Music, as announced by Philip James, president of the society. Mr. Moore is represented by his Quintet for Winds, originally composed for the League of Composers, and Mr. Donato by a string quartet.

**Juilliard Engages Teachers For Radio Technique**

The Juilliard School of Music has engaged for its summer session Roger Bowman and Edward Stasheff to teach radio and television technique. The former has taken part in numerous broadcasts over NBC and the latter is educational consultant to CBS television and script supervisor of station WNYE, New York. Registration for the session will begin on June 23.

**Mahler to Teach at Juilliard**

Fritz Mahler has been engaged for the ninth consecutive season for the summer session of the Juilliard School of Music. He will give a course in advanced conducting and an opera course for singers and conductors which will be devoted to the study of Mozart's operas. Mr. Mahler will

again be musical director of the opera workshop, which will study Falstaff, Aida, La Traviata, Cavalleria Rusticana and The Barber of Seville.

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# MUSIC CLUBS HOLD 24TH BIENNIAL

(Continued from page 7)

Chase of New York reported that more than 1,250 new members, 138 life members and 1,381 renewals were obtained during the biennium and that the drive for new members had resulted in raising \$25,890, a portion of which will be applied to the Scholarship Fund. New York led the states in number of new regular members, with Ohio reporting the largest number of life members. On Thursday Mrs. Royden J. Keith, chairman of budget and finance, outlined a new Foundation for the Advancement of

"The American creator's position in our empire of sound is peculiar—he is welcomed when useful but the 'standard' or the church composer, is less enviable. He is a spiritual squatter—doesn't really belong. How can we develop without a new generation of composers? If every Federation member would only give five cents towards an American composers' fund!"

OTTO LUENING,  
American Composers Forum.

Music which will eventually carry most of the load of special projects and act also as a repository for gifts and contributions. She recommended the opening of a centralized office, establishment of a revolving fund and budgets for the executive vice-president and financial assistance for regional vice-presidents.

Bertha Foster of Miami reported Thursday morning as the founder of a home to provide care for musicians who have no means of support. It is being initiated by the Musicians Club of America, which is sponsored by the Florida State Music Teachers Association.

On Opera Day, Mrs. Herbert Witherspoon of the Metropolitan Opera Guild spoke on the future of opera in this country, saying that the lack of small training companies was keenly felt and that the curricula of schools and colleges should be broadened to take in a real music training.

"Radio is the greatest agency for dissemination of music. One big network's time shows 29 per cent of music, exclusive of dance music."

MERRITT E. TOMPKINS,  
American Composers Forum.

The several round table luncheons were unevenly significant, some being more productive than others. It was impossible to attend them all, and two representatives had to make choices. Publicity, Publications and State Magazines on Monday, with Mrs. Ruth Ottaway Sokoloff presiding, brought out interesting comparisons between state publications, chiefly from Pennsylvania, Ohio, Arkansas, Texas and Kansas.

Young Artists Auditions and Presentation Service, with Ruth Ferry and Mrs. Karl M. Harrop of Bristol, Va., respective chairmen, presiding, had a heated discussion about young artists and their engagement by clubs. Mrs. Walter Knerr, president of the Phila-

"The advertising agents of Big Business are looking around for new and shining shields of virtue with which to go forth into the crusade of bigger and better. What could be more natural than music as a super-salesman? . . . The question is, will Big Business have the wisdom to let well enough alone? Can it let symphonic music work out its own salvation and capitalize it as such, without casting greedy eyes on the much larger audiences which get a jag on the musical elations and depressions of adolescent love, and shake with the humor of current commercial gags. . . ."

"If Big Business, in seeking to win favor with what they might mistake for a static audience, forces musicians to play only the 'safe' music of Europe's yesterdays (long since evaluated and digested), they would not only betray the culture of their own people and time, but also would close up the very air channels which they sought to enlarge."

ROY HARRIS,  
American Composers Forum.



By QUAINANCE EATON  
and  
SARAH KAPETANSKY

War Service chairmen receive records from Little America which had been Federation gifts: from the left: Gertrude Joseffy Chase, Providence; Mrs. D. S. McKinnon, Wisconsin; Mrs. Florence Drake LeRoy, California; Mrs. J. Winfred Beecher, Connecticut; Persis Horton, Washington State; Mrs. David Tillinghast, South Carolina; Mrs. Malcolm Dougherty, Louisiana; Mrs. Frederick Sterling, Indiana



Sylvia Zarembo, pianist, with Robert Menga, violinist, winner of the Edgar Stillman Kelley Scholarship

delphia La Scala Opera, suggested that young winners not accept professional management for a year and so be free to take club engagements, adding that professional fees were too high. She was indignantly answered by Lois Mayer of Paris, Tex., who asked why deprive the young winners of the exact thing they were looking for—a professional career? Clubs should get busy and raise the amounts for the fees necessary, she declared, if they wanted to hear young artists.

The Queen's Hall fund project was discussed at the International Relations luncheon, when Olga Samaroff Stokowski, chairman, had to leave for an appointment and turned the informal forum over to Mary Wickerham of Chicago. Ada Honderick, also

"Our American composers of serious music live in holy awe of the critics. The result is that many of our composers force themselves to write music which is in every respect different from anything that has ever been composed, for the purpose of confounding the critics. We must let the composer know that we, the public, have little or no interest in the critic; we have interest in the creator. We want the creator to write about us, about our life, and about our nation; and we want him to write for our enjoyment and our mutual benefit. Never mind the critic. . . ."

"We need a new national music policy. There is an enormous overemphasis on education and scientific interchange in UNESCO. Although intellectual concepts may vary in nations and areas, human emotions are universal and it is up to the peoples of the world to understand each other by realizing this."

JOHN GREGG PAINE,  
American Composers Forum.

of Chicago, proposed the establishment of an International Hotel similar to New York's International House in every city so that artists, athletes and other public figures of other races should find a place to stay without embarrassment.

At the Special and Life Members Luncheon, a John Gregg Paine Fund for American composers was started with a contribution of \$100.

As always, the three musical sororities Sigma Alpha Iota, Mu Phi Epsilon and Delta Omicron, held co-incident dinners, and their officers and members were prominent in the general assemblage.

[Mrs. Abbie Norton Jamison of Los Angeles presided over the Motion Picture Music Luncheon in the absence of Sigmund Spaeth, and reported that her group of 30-40 persons preview movies and criticize the music. They have also contacted producers, who, she said, were very cooperative. At the Church Music event, Ellis E. Snyder of Columbus led the discussion, which centered on methods of betterment of church music—teaching hymns to children in Sunday School, making hymn music available through the Federation lending libraries and establishing choir festivals. Jason Tickton of Detroit discussed the music of the Jewish Reformed Church.

Saturday's Music in Schools and Colleges Luncheon was presided over by Hazel Nohavec Morgan and brought the speech by Raymond Kendall. In the absence of Fowler Smith and Harry Seitz, H. L. Harrington, assistant superintendent of the Detroit Board of Education, greeted the convention. S.K.]

On Friday, Julia E. Williams of Philadelphia said that more than 317 compositions have been submitted since 1941 to state chairmen of Junior Festivals; Mrs. W. Lloyd Horne of Greensboro, N. C., said that 7,597 musical events had been given in Junior Competitive Festivals; Mrs. W. E. Wendland of Temple, Tex., expressed herself as gratified, though not satisfied, with the progress of Junior Music in Religious Education; Marion Bauer of New York sent a report on Student Competition Contests (see page 29 for news of winners); Etelka Evans of Cincinnati said that seven young musicians from as many states had received financial assistance from the Edgar Stillman Kelley Junior Scholarship Fund. Finals for this year's contest will be held in June. The United Nations is helping to revive interest in folk dancing, declared Mrs. Ella G. Sonkin of New York, and juniors are developing film and record libraries. By the same token, international musicales came to the fore in the Junior Division, according to its counselor, Mrs. Phyllis Latons Hanson of Worcester. A new project was outlined to cooperate with the Save the Children Federation, particularly in rural districts. Music in Schools and Colleges was the subject discussed by Dr. Hazel Mohavec Morgan of Cleveland, reporting on the revival of her department only this year. New Jersey ranks at the top of the states newly engaged in promoting this activity, she said. Reports were also heard from Mrs. Sam L. Seay of Amarillo, Tex., on a church music

"Can the present crisis in the affairs of men be relieved or mitigated by our cultural heritage? Not unless we American people make culture our own by some miraculous process of maturation. . . . In order properly to combine the musical ingredients necessary . . . we will need to modify some of our attitudes, curricula and even some of our ideologies. . . . Unless we teach history and theory apart from the sound of the lute or the chord of the augmented sixth we are developing musical bookworms who cringe at the sound of that which they have been studying."

DR. RAYMOND KENDALL,  
School and College Music Luncheon.

directory, and Ellis A. Snyder of Columbus, chairman of Church Music.

On Saturday the senior group heard a forum in which Mrs. Philip Ross spoke on Music as a Therapeutic Agent. A mental patient played several selections on the piano in demonstration of the use of music in therapy. The Special Uses of Music in the Treatment of Mental Patients was

discussed by Dr. Ira M. Altschuler, who reported that the mysterious Mr. X., the mental patient who attracted wide attention a year ago by his brilliant playing, was immensely improved, and now plays Bach instead of Chopin and co-ordinates beautifully. Dr. Altschuler stated that religion, philosophy, literature, and the arts control human behavior, and therefore they can be used as therapeutic agents. When under the influence of the arts there is no sanity or insanity. In this way the insane may contact the outer world. They have found that swing music and the music of Stravinsky contact the unconscious mind more quickly than Debussy. Treatment is very slow but steady.

## Music Therapy Discussed

Music as Entertainment in Hospitals was discussed by Mrs. H. K. Mouser, of Ohio. Her group give of their time and talents primarily to veterans. They have found that group rather than single performers please them most. They also supply records and instruments to hospitals. In Ohio, at the request of the Red Cross, the entertainers have been playing music to patients who have been subjected to, and are coming out of shock treatment.

Saturday was also Youth Day and was filled to the brim with excellent junior performances. Robert Menga, violinist, winner of the Edgar Stillman Kelley Scholarship of 1946, and Sylvia Zarembo, young professional pianist, were special attractions. The Wisconsin School of Music String Orchestra was conducted by Marie A. Endres and Julian Patrick presented a group of baritone songs as highest ranking winner in Great Lakes Student Musicians Contests.

Philip Maxwell delivered an address on Music and Juvenile Delinquency, stating that we cannot blame youngsters for becoming delinquent. The fault lies in bad leadership on the part of adults—parents, teachers, etc. He believes that music can inspire children to be leaders and good citizens and as director of the Chicagoland Music Festival held at Soldiers Field in Chicago, he has been working toward this end. The program concluded with The Columbus Boychoir's presentation of Mozart's Bastien and Bastienne.

The performers in the afternoon were Dixon Thomas, pianist; Zani Kahn, violinist; John Thomas Covelli, pianist; and Shirley Ann Givens, violinist. Superior Rating Compositions were then performed. Dixon Thomas, pianist, played Nocturne by Robert Unger, age 17, and Spanish Dance by Bruce Goldblatt, age 12. John Thomas Covelli, pianist, played Two Part Invention in D Major by Leonard Ray Hokanson, age 14, The Enchanted Tree by Peggy Hutson, age 12, and Scherzo by Sandra Nordyke, age 11. His own Rhapsody in C Sharp Minor was played by Richard Casper, 14, composer and pianist. S. K.



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